

# *The* School Musician

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\$1 A YEAR

JUNE  
1939



With 1940  
Band Contest  
Music

With 1939  
Regional Contest  
Results

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Mr. Leonard W. Osborn, Hillsdale, N. Y.

## "We Are Making America Musical"

A few cornet players and one lonely saxophonist constituted "the band" at Roeliff Jansen Central school in the fall of '34 when Leonard W. Osborn, just out of college, came to take over his duties as band director there. Now, as Mr. Osborn rounds out his fifth year of service, the excellent work he has done shows in the fact that the school can boast of two real bands—a junior band of 20 pieces, and a fully instrumented concert band of 45, which recently represented Eastern New York in Class C at the State Finals held in Amsterdam on May 6. Mr. Osborn is also president of the Columbia County Music Teachers' association and Director of the All-County band. In 1937 he was chairman of the County Music Festival and last fall he served as chairman of the music section at the County Teachers' Conference. He can write B. A. after his name, as he graduated from Bucknell university, Lewisburg, Pennsylvania in 1934. During the summer of 1935, he did graduate work at Ithaca college, Ithaca, New York. He's a faithful reader of The SCHOOL MUSICIAN, for he keeps a scrapbook of all the leading articles which appear in it and other music magazines. And busy as he is, Mr. Osborn still finds some time to devote to gardening, fishing, ice-skating and ping-pong, his favorite pastimes.





**Christine R. Bell**

Violin

Canajoharie, New York

First Division

Region 4, 1938, 1939



Continuing her outstanding work of 1938, Christine Bell won First division again in the 1939 National contest. Last year, she won First division in both the State and National contests in Region 4. After listening to her performance of Wieniawski's "Obertass", judge's criticisms included some very favorable comments such as "good technique" and "good training".

Although she is still in high school, Christine has her own favorite plans made already for her future career. After graduating, she wants to go on to a music school and, eventually, teach music. Right now, she's concentrating on her violin lessons. She has two every week and also practices twice each week with her accompanist.

For the past six and one-half years, Christine has been studying with Mrs. Lucia Noelk in her own home town of Canajoharie, New York. Perhaps it has been Mrs. Noelk who has inspired Christine with her present ambition to be a teacher herself some day.

## THE RUDE AWAKENING!



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# The School Musician

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## C O N T E N T S

To the thousands of boys and girls who took active part in solo, ensemble, band, orchestra and twirling events of the ten historic Regional Competition Festivals of 1939, and to their directors, this issue of The SCHOOL MUSICIAN is respectfully dedicated. Every boy or girl who, individually or as part of a group, established a First or Second division rating in one of these final contests of the year, and in this highest court of judgment has done so by serious and conscientious work, for the element of chance is practically nil. Thus the publishers of The SCHOOL MUSICIAN feel that in giving almost the entire issue to the publication of these results, it is giving acknowledgement and praise where they are most needed and where they will be most appreciated. In these pages, you will find written the names of those who will be the leaders of a future musical America.

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# Ten Regional Contests

## First and Second Division Results

● **EXCEEDING LAST YEAR'S RECORD** by more than thirty per cent, registration totals for the 10 Regional Competition Festivals for 1939 bear testimony to the continued growth and increasing participation in instrumental music instruction in the public schools.

This is extremely gratifying to the executive workers in this field, particularly the Presidents of the two associations, A. R. McAllister, National School Band association and Adam P. Lesinsky, National School Orchestra association, who laid the foundation for this development. It should be equally gratifying to public school administrators because it indicates the deep want for this new curricula subject.

Although 1939 was officially designated as an orchestra year, eight of the nine regions reporting, included contests for bands, while two regions, 6 at Abilene, Texas, and 7 at Little Rock, Arkansas, eliminated the orchestra. All regions included competition for soloists and ensemblists and five included vocal competition.

Perhaps the most glorious setting into which a National contest was ever cast, was that which good fortune brought to the contestants of Region 5. For this Regional was held in the very heart of the Golden Gate International Exposition on Treasure Island, San Francisco. The thrilling climax of the contest was the performance of a massed band of 2,000 players on the plaza of "Towers of the East," a great structure reminiscent of the Burmese temples, overlooking the "Lake of Nations."

Across the country in New York City, Region 4 contestants had the opportunity to visit the "World of Tomorrow" in their spare time, though the contests were held in a city high school. The majority of participants were residents of the city, itself. Already, Region 4 plans for 1940 an exclusive vocal contest, while for 1941, all branches of instrumental music will be included.

The contest of Region 3, held in Indianapolis, was apparently the largest, but all regions showed substantial gain over last year's registration. Last year was the first in which all Regions conducted contests under the new plan.

From Andrew Loney, Jr. of La Grande, Oregon, Chairman of Region 1, comes this interesting commentary. "Last year at Seattle, our first Regional, 1300 students registered. This year at Portland 4,000 students registered." New 1940 officers for Regional 1 are Mr. Walter Welke, U. of Wash., Chairman, Mr. Chester Duncan, Supervisor of Music in Portland, Ore., Secretary-Treasurer and Mr. Loney, Member-at-Large.

Perhaps no other Region has made greater progress in instrumental school music recently, than has Region 6, which includes the great and only state of Texas. Sam Houston started the fad of doing things in a big way down there, and the Texan naturally has a broad horizon. 4,000 came to Abilene for the Regional event, including 402 ensembles, 115 soloists, 52 bands and 4 orchestras. This is remarkable considering the distances to be traveled in this great open land of the Southwest.

Bruce Jones, Little Rock's head man of school music and Chairman of Region 7, gave contestants a royal welcome in his own home town. Seventy schools were represented in the registration and 30 bands competed.

It is interesting to observe that in the second full year of Regional contests, each and every one of the ten divisions has attained a volume, comparable to that of the single National contests which were held annually for some ten years previous. In the following pages are given the official results including First and Second division as reported to The SCHOOL MUSICIAN by the respective Regional Chairmen.

### On the Cover

That interesting picture on the cover of this issue of The SCHOOL MUSICIAN brings you Ethel Gaffney, left, and Kathleen Farnsworth, both of the Greenville, South Carolina orchestra which finished in Division 2, Class A, in the 8th Regional National contest.

We are very grateful to Jim Harper of Lenoir for sending this picture as, of all pictures received from all regions, this is the only one bearing on the orchestra, despite the fact that this was, generally, an orchestra year.

## REGION ONE

Official Results as Reported by

Andrew Loney, Jr., Regional Chairman,  
La Grande, Oregon

Portland, Oregon, May 12, 13, 14. States included: Washington, Oregon, Montana, Idaho, Wyoming. Contest for bands, orchestras, solos, ensembles and vocal.

### BANDS, Class A

Div. 1: Lincoln, Tacoma, Wash., Frank Anarde, Dir.; Stadium, Tacoma, Wash., Raymond Fussell, Dir.; Aberdeen, Wash., Kenneth Hjelmervik, Dir.; La Grande, Ore., Andrew Loney Jr., Dir.

Div. 2: Eugene, Ore., Douglas Orme, Dir.; Bremerton, Wash., Mark Freshman, Dir.; Jefferson, Portland, Ore., L. E. Wright, Dir.; Grant, Portland, Ore., Loran Schnabel, Dir.; Vancouver, Wash., Wallace Hannah, Dir.

### Class B

Div. 1: Lebanon, Ore., Wayne Giffry, Dir.; Chehalis, Wash., Calvin Storey, Dir.

Div. 2: West Linn, Ore., Fred Wade, Dir.; Snohomish, Wash., Rodney Berg, Dir.; Medford, Ore., F. Wilson Walt, Dir.; Sunnyside, Wash., Karl Diettrich, Dir.

### Class C

Div. 2: Eatonville, Wash., Kenard Sexton, Dir.; Heppner, Ore., Harold Buhman, Dir.; Oakville, Wash., M. B. Johnson, Dir.; University, Eugene, Ore., Mayo Sorenson; Hill Military Academy, Portland, Ore., C. A. Waddingham, Dir.; Sherwood, Ore., Raymond Carl, Dir.

### MARCHING BANDS

Div. 1: Albany, Ore., Loran Luper, Dir.; Washington, Portland, Ore., Arlan C. Bogard, Dir.; Bothell, Wash., Mark Hart, Dir.; Hill Military Academy, Portland, Ore., Charles A. Waddingham, Dir.

### ORCHESTRAS, Class A

Div. 1: Everett, Wash., Raymond Howell, Dir.

Div. 2: Lincoln, Tacoma, Wash., Frank Anarde, Dir.; Grant, Portland, Ore., Loran J. Schnabel, Dir.; Bremerton, Wash., Vernon Jackson, Dir.

### Class B

Div. 1: La Grande, Ore., A. Verne Wilson, Dir.; Hoquiam, Wash., William Thomas, Dir.

Div. 2: Bend, Ore., Homer Waltz, Dir.

### SOLOS, Cornet

Junior, Div. 1: Harold Elmer, Aberdeen, Wash.; Carl Severensen, The Dalles, Ore.

Div. 2: Norman Leckband, Lebanon, Ore.

Senior, Div. 1: Marshall Dowling, Tacoma, Wash.

Div. 2: David Judd, Chehalis, Wash., Bob Thomas, Hoquiam, Wash.; Almon Meddaugh, Eatonville, Wash.; Ethelbert Henderson, Salem, Ore.

### French Horn

Junior, Div. 1: Dick Wallach, Aberdeen, Wash.

Senior, Div. 1: Bernice Peterson, Chehalis, Wash.; Donald Beardsley, Eugene, Ore.

Div. 2: Allen Meyer, Edmonds, Wash.; Roger James, Portland, Ore.; Dick Abrahamson, La Grande, Ore.; Janet Wiese, Olympia, Wash.

### Baritone

Junior, Div. 2: Homer Dixon, Aberdeen, Wash.

Senior, Div. 1: Ray Van Hees, Central Valley, Wash.; Marjory Coy, Milwaukee, Ore.

Div. 2: Donald Reed, Portland, Ore.; Marjorie Larson, West Linn, Ore.; Russell Hurstall, Gresham, Ore.; Larrey Hout, Rathdrum, Idaho.

### Flute

Junior, Div. 1: Lois Schaefer, Yakima, Wash.



**Div. 2:** Carol Green, Yakima, Wash.  
**Senior, Div. 1:** Annette Wright, Snohomish, Wash.; Betty Williams, Tacoma, Wash.; Charlotte Allen, Gresham, Ore.; Marjorie Broer, Salem, Ore.  
**Div. 2:** Weldon Washburn, Tacoma, Wash.

#### Oboe

**Junior, Div. 1:** Bob Smith, Snohomish, Wash.  
**Senior, Div. 2:** Don Pierce, Bremerton, Wash.; Harry Smith, Everett, Wash.; Eugene Stensager, Hoquiam, Wash.; Melvin Gilson, Lebanon, Ore.

#### Drum

**Div. 2:** Lee Loofbourow, Jefferson, Portland, Ore.

#### Bassoon

**Senior, Div. 1:** Margery Williams, Portland, Ore.  
**Div. 2:** William Spencer, La Grande, Ore.

#### Alto Saxophone

**Senior, Div. 1:** Wilma Flemming, Medford, Ore.  
**Div. 2:** Jewel Lantz, West Linn, Ore.; Margaret Mickelson, Eugene, Ore.; Maxine Mulrone, Kellogg, Idaho.

#### Tenor Saxophone

**Senior, Div. 1:** Richard Lang, Tacoma, Wash.

#### Baritone Saxophone

**Senior, Div. 2:** Bob Gillingham, Centralia, Wash.

#### Clarinet

**Junior, Div. 2:** Margaret Holm, Yakima, Wash.

#### Bass Clarinet

**Senior, Div. 2:** James Vroeman, Bothell, Wash.; Floyd Morgan, Everett, Wash.

#### B Flat Clarinet

**Senior, Div. 1:** James Farnsworth, Everett, Wash.; John McManus, La Grande, Ore.; Bob Miller, Aberdeen, Wash.  
**Div. 2:** Shirley Baldwin, Eugene, Ore.; Jean Lloyd, Bothell, Wash.; Bertha Schroeder, Edmonds, Wash.

#### Violin

**Junior, Div. 1:** Theodore Bolobonoff, Benson, Portland, Ore.; Marilyn Olson, Everett, Wash.; David Sater, Bremerton, Wash.

**Div. 2:** Richard Marley, Grant, Portland, Ore.

**Senior, Div. 1:** Verne Sellin, Everett, Wash.; Alvin Hudson, Jefferson, Portland, Ore.

**Div. 2:** Alvin Erickson, Bremerton, Wash.; Edward Mayor, Hill Military Academy, Portland, Ore.

#### Viola

**Senior, Div. 1:** Ken Johnson, Everett, Wash.

**Div. 2:** Lucille Fairley, Everett, Wash.; Jane Gilbert, Grant, Portland, Ore.; Marie Eddy, Grant, Portland, Ore.

#### Cello

**Senior, Div. 1:** Warren Walker, Milton, Ore.

#### String Bass

**Senior, Div. 2:** Shirley Owen, Sumner, Wash.

#### Trombone

**Junior, Div. 2:** Hal Stalhut, Sumner, Wash.

**Senior, Div. 1:** Alvin Clausen, Everett, Wash.; Marcellaise Hartwick, Grant, Portland, Ore.; Wendall Williamson, Chehalis, Wash.; Richard Beal, Central Valley, Wash.; Ed Adams, Corvallis, Ore.

**Div. 2:** Gustav Strahmaier, Lind, Wash.; George Alder, Ellensburg, Wash.; Ed Backholm, Hoquiam, Wash.; John Beagle, Marshfield, Ore.; Phil Hunt, Grant, Portland, Ore.; Paul James, Franklin, Portland, Ore.; Delmar Freely, Rathdrum, Idaho.

#### Bass Horn

**Junior, Div. 2:** Bob Cherry, Snohomish, Wash.

**Senior, Div. 1:** Arch Smith, Cashmere, Wash.; Charles Abrahamson, La Grande, Ore.; Wendell Dean, Lincoln, Tacoma, Wash.

**Div. 2:** Don Butterfield, Centralia, Wash.; William Niederhauser, Edmonds, Wash.; Eugene Sinclair, Aberdeen, Wash.; Jim Murphy, Lincoln, Tacoma, Wash.; Howard Hand, Corvallis, Ore.

#### Drum Major

**Div. 1:** Bob Wiseman, Eugene, Ore.; Joe Meubest, Bothell, Wash.; Virginia Shutz, Canby, Ore.; Edward Richman, Eugene, Ore.; Ethel Haynes, Vancouver, Wash.; Shirley Harriman, Washington, Portland, Ore.; Mary Anderson, Eugene, Ore.; Dorothy Thomas, Washington, Portland, Ore.

**Div. 2:** Barbara Pitts, Canby, Ore.; Dick McGandy, Chehalis, Wash.; Ray Cason, Olympia, Wash.

#### ENSEMBLES, String Quartet

**Div. 2:** Everett, Wash., Raymond Howell, Dir.

#### String Ensemble

**Div. 1:** St. Francis Academy, Baker, Ore.; Sister M. Faustina, Dir.

#### Trumpet Trio

**Class A, Div. 2:** Everett, Wash., Raymond Howell, Dir.

**Class B, Div. 2:** Ellensburg, Wash., Forest Brigham, Dir.

#### Brass Quartet

**Class A, Div. 1:** La Grande, Ore., Andrew Loney, Jr., Dir.; Grant, Portland, Ore., Loran J. Schnabel, Dir.

**Div. 2:** Lincoln, Tacoma, Wash., Frank Anarde, Dir.; Aberdeen, Wash., Kenneth Hjelmervik, Dir.; Grants Pass, Ore., Martin Trepte, Dir.

**Class B, Div. 1:** Lebanon, Ore., Wayne Giffry, Dir.

**Div. 2:** Medford, Ore., Wilson Wait, Dir.

#### Brass Sextet

**Class A, Div. 1:** Washington, Portland, Ore., Arlan Bogard, Dir.

## Angle-ed Into First



Bill Jones, First division winner in the Region 3 contest earned the money to buy his own instrument by selling fish worms and with the aid of his sister and cousin each year ran their sales into three figures.



Andrew Loney, Jr., Supervisor of music at La Grande, Oregon, is Chairman of Region 1, which includes those great Northwestern states of Washington, Oregon, Montana and Idaho.

**Div. 2:** Bremerton, Wash., Mark Freshman, Dir.

**Class B, Div. 2:** Chehalis, Wash., Calvin Storey, Dir.

#### Woodwind Trio

**Class A, Div. 2:** Olympia, Wash., James Yenny, Dir.

#### Woodwind Quartet

**Class A, Div. 1:** La Grande, Ore., Andrew Loney, Jr., Aberdeen, Wash., K. Hjelmervik, Dir.

**Div. 2:** Eugene, Ore., Douglas Orme, Dir.

#### Woodwind Quintet

**Class A, Div. 2:** Bremerton, Wash., Mark Freshman, Dir.

**Class B, Div. 2:** Snohomish, Wash., Rodney Berg, Dir.

#### Flute Trio

**Class B, Div. 2:** Ellensburg, Wash., Forest Brigham, Dir.

#### Clarinet Trio

**Class B, Div. 2:** Lebanon, Ore., Wayne Giffry, Dir.

#### Clarinet Quartet

**Class C, Div. 2:** Edmonds, Wash., Wm. Osborne, Dir.

## REGION TWO

Carleton L. Stewart, Regional Chairman, Mason City, Iowa

Official Results as Reported by

Lorain E. Watters, Secretary-Treasurer, Des Moines, Iowa

Minneapolis, Minnesota, May 18, 19, 20. States included: North Dakota, South Dakota, Minnesota, Wisconsin, Iowa. Contest for bands, orchestras, solos, ensembles and vocal.

#### BANDS, Class A

**Div. 1:** Oskaloosa, Ia.; St. Cloud, Minn.; Mason City, Ia.

**Div. 2:** West, Minneapolis, Minn.; Jefferson, Minneapolis, Minn.; South, Minneapolis, Minn.; Roosevelt, Minneapolis, Minn.

#### Class B

**Div. 1:** Chatfield, Minn.; Marshfield, Wisc.; Owatonna, Minn.; Iowa City, Ia.; Centerville, Ia.

**Div. 2:** Creston, Ia.; Ashland, Wisc.; Hampton, Ia.; Canton, S. D.; Grinnell, Ia.; Hudson, Wisc.





Californian, with a dash of Mexican influence, are the smart uniforms of the San Fernando high school band which placed in Second division in the 5th Regional Contest-Festival held on Treasure Island in the midst of the San Francisco World's Fair. Charles G. Tingle is their director.

#### Class C

Div. 1: Holstein, Ia.; Monticello, Minn.; Northwood, Ia.; Springville, Ia.; Mabel, Minn.

Div. 2: Dexter, Ia.; Odebolt, Ia.; Manly, Ia.

#### MARCHING BANDS, Class A

Div. 1: St. Cloud, Minn.; West, Waterloo, Ia.; Marshalltown, Ia.

Div. 2: T. J., Council Bluffs, Ia.

#### Class B

Div. 1: Clarion, Ia.; Corning, Ia.; Missouri Valley, Ia.; Humbolt, Ia.; Training School, Eldora, Ia.

Div. 2: Albia, Ia.; LeMars, Ia.; Iowa Falls, Ia.

#### Class C

Div. 1: Postville, Ia.; Lost Nation, Ia.; Ackley, Ia.; Conrad, Ia.

Div. 2: Thompson, Ia.; Milford, Ia.

#### ORCHESTRAS, Class A

Div. 1: Mason City, Ia.

Div. 2: Oskaloosa, Ia.

#### Class B

Div. 1: Iowa City, Ia.

#### SOLOS, Piccolo

Div. 1: Richard Crouse, Dundee, Ia.; Bill Carter, Lake City, Minn.

Div. 2: Jeanette Reynolds, Onawa, Ia.

#### Flute

Div. 1: Idella Johnson, Cherokee, Ia.; Lorraine E. Watters, Jr., Des Moines, Ia.; Mable Pullman, Centerville, Ia.; Ed McGough, Minneapolis, Minn.; Betty Hohf, Yankton, S. D.; Glover Ambrose, Nevada, Ia.; Helen Shaumaker, Hawarden, Ia.

Div. 2: Virginia Filter, Minneapolis, Minn.; Raymond Tumbleson, Eagle Grove, Ia.; Mary Dawson, New London, Wisc.; Barbara Hansen, Holstein, Ia.; Ann Kennedy, Fort Dodge, Ia.; Merrill Brown, Cedar Falls, Ia.

#### Oboe

Div. 1: Vir Jean Peterson, Iowa City, Ia.; Herbert Grove, Davenport, Ia.; Barton Weaver, Hawarden, Ia.; Oscar Fowler, Sioux City, Ia.; Robert Biglow, Ashland, Wisc.; Ralph Thorson, Chatfield, Minn.

Div. 2: Jack Caradine, Monroe, Wisc.; Rosalyn Kopecky, Clear Lake, Ia.; Betty June Frost, Stevens Point, Wisc.

#### English Horn

Div. 1: William Gower, Iowa City, Ia.

Div. 2: Richard Smith, Iowa City, Ia.

#### E. Flat Clarinet

Div. 1: Richard Smith, Iowa City, Ia.

#### B Flat Clarinet

Div. 1: Betty Cole, Minneapolis, Minn.; Marjorie Sidwell, Iowa City, Ia.; William Gower, Iowa City, Ia.; Donald Gjerdrum, Mabel, Minn.; Robert Northenscald, Min-

neapolis, Minn.; Fred O'Green, Mason City, Ia.; Ira Schwarz, Jr., Sibley, Ia.; James F. Davis, Unionville, Mo.; Robert Smith, Kaukauna, Wis.; August Olson, Red Wing, Minn.

Div. 2: Junior Biggle, Waterloo, Ia.; William Calins, Whitewater, Wisc.; Dwight Gilbert, Grand Junction, Ia.; Nila Tysland, Canton, S. D.; Jack Morgan, Oskaloosa, Ia.; Harold Jensen, Marshallfield, Wis.; Mary Jane Hooker, Minneapolis, Minn.; Bernice Hardwick, Onida, S. D.; Jack Berka, Nevada, Ia.; Dick Holcombe, Stevens Point, Wis.; Gloria Miller, Alma, Wis.

#### Alto Clarinet

Div. 1: Burton Wist, Webster, S. D.; Gene Hubbard, Iowa City, Ia.; Orlan Emerick, Perry, Ia.

Div. 2: Elaine Douglass, Waterloo, Ia.; Verla Bales, Iowa City, Ia.; Doris Martenson, Ashland, Wis.

#### Bass Clarinet

Div. 1: Lucille Schroder, Clinton, Ia.; George Fischer, Minneapolis, Minn.; Warren Swenson, Mason City, Ia.; Helen Davis, Manchester, Ia.; Ed. Risser, Winona, Minn.; Rose Marie Quinn, Darlington, Wis.

Div. 2: Marilyn Lawson, Willmar, Minn.; Fred Ellerbusch, Holstein, Ia.; Neil Christeson, Waubay, S. D.

#### Bassoon

Div. 1: Patricia Gallagher, Waverly, Ia.; Lester Krienke, Marshallfield, Wis.; Norman Klingberg, Waterloo, Ia.; Doris Garvey, Mason City, Ia.; Vivian Judy, Grinnell, Ia.; Joanne Doan, Eldora, Ia.; John Haugen, Ashland, Wis.; Harlan Lange, Dubuque, Ia.

Div. 2: Callita Pringle, Newton, Ia.; Catherine Heis, Missouri Valley, Ia.; Ula Mae West, Webster City, Ia.

#### Saxophone

Group I, Div. 1: Dwight Gilbert, Grand Junction, Ia.; Fletcher Miller, Iowa City, Ia.; Clark Ramstad, Duluth, Minn.; James Leveritt, Minneapolis, Minn.; Evelyn Patrick, Mapleton, Ia.; Virginia Kuhn, Minneapolis, Minn.; Richard Saar, Donnellson, Ia.; Gloria Miller, Alma, Wis.

Div. 2: Phyllis Zimmerman, Osceola, Wis.; Richard Lundquist, Minneapolis, Minn.; Ivah Jean Crecelius, Davenport, Ia.; Fern Wolf, Hazel, S. D.; Gale Hodges, Erwin, S. D.; Bill Deasy, Britton, S. D.; Genevieve Miller, Alma, Wis.

Group II, Div. 1: Jean Kistle, LeMars, Ia.; John Whinery, Iowa City, Ia.; Jim Clark, Council Bluffs, Ia.

Div. 2: Jean Mocha, Iowa City, Ia.;

Norbert Gonsiorowski, Stevens Point, Wis.; Robert Berg, Marshallfield, Wis.

#### Cornet and Trumpet

Div. 1: Edgar Wippermann, Columbus, Wis.; Adolph S. Hereth, Bertha, Minn.; Gerald Jensen, Menasha, Wis.; Robert Stolley, Holstein, Ia.; Wayne Scott, Corning, Ia.

Div. 2: Steve Speidel, Richland Center, Wis.; Richard Kitzman, Whitewater, Wis.; Howard Bishop, Whitewater, Wis.; William Grinde, DeForest, Wis.; Kathleen Norris, Webster, S. D.; Wesley Lindscoog, Odebolt, Ia.; Dorothy Milversted, Davenport, Ia.; Robert Bickle, Amherst, Wis.; Norman Nideng, Minneapolis, Minn.; Clare Williamson, Greenfield, Ia.; Roger Bacon, Marshalltown, Ia.; Raymie England, Murdo, S. D.; Dale Folsom, Plum City, Wis.

#### French Horn

Div. 1: Donald Key, Iowa City, Ia.; Marlys Catlin, Alden, Ia.; Betty Church, Mason City, Ia.; Richard Yousling, Ida Grove, Ia.; William Arsers, Chatfield, Minn.; Charlotte Vrooman, Westfield, Wis.

Div. 2: Alice Finch, Berlin, Wis.; Marjean Moore, Evansville, Wis.; John Reilly, Minneapolis, Minn.; Jack Conlon, Marshallfield, Wis.; Earl Ostrander, Marshallfield, Wis.; Howard Mellang, Waterloo, Ia.; Wayne Coleman, Owatonna, Minn.; James Rockwood, Unionville, Mo.; Marian Lorenzen, Holstein, Ia.; James Waterman, Mosinee, Wis.

#### Trombone

Div. 1: John Stuckey, Monticello, Minn.; Barbara Snell, Ida Grove, Ia.; Jay Wickre, Webster, S. D.; Eugene Brown, Waukon, Ia.; Edwin Arnold, Melbourne, Ia.

Div. 2: Dorothy Ziegler, Muscatine, Ia.; Dale Dewey, Mukwonago, Wis.; Robert Burg, Monroe, Wis.; Keith Bowers, Waterloo, Ia.; Joe Disch, Pipestone, Minn.; Donald Perry, Black River Falls, Wis.; Russell Grehn, Ashland, Wis.

#### Baritone Horn

Div. 1: Russell Sapp, Iowa City, Ia.; Glen Benson, Viroqua, Wis.; Mahlon Collins, Grand Junction, Ia.; Lee Elson, Corydon, Ia.; Lillian Frudden, Charles City, Ia.; Margaret Huebner, Postville, Ia.

Div. 2: Dorothy Ziegler, Muscatine, Ia.; Robert Mohr, Cambria, Wis.; Clifton Gibbs, Waterloo, Ia.; Donald Thompson, Amery, Wis.; David Corrigan, Oconomowoc, Wis.; Tyler Wood, Waupaca, Wis.; James Jatho, Holstein, Ia.; Paul Kratz, Murdo, S. D.



### Bass Horn

Div. 1: Grant Hagen, Webster, S. D.; Douglas Duncan, Ft. Madison, Ia.; Jack Scott, Bloomfield, Ia.; Jerry Lukensmeyer, Hampton, Ia.; George Middlecamp, Wisconsin Rapids, Wis.; Maurice Streiff, Centerville, Ia.; Jack Parrish, Cedar Rapids, Ia.; John Hartig, Robbinsdale, Minn.; Merle Hunt, Ackley, Ia.; John Geary, Iowa Falls, Ia.; J. J. Diggins, Kenmare, N. D.

Div. 2: Shirley Medeen, Braham, Minn.; Grace Grinager, Canton, S. D.; Roland Bartell, Beaver Dam, Wis.; James Tufts, West Concord, Minn.; Ruth Joyce Ullman, Brookings, S. D.; Roy Antrim, Mabel, Minn.; Cyril Blonigen, Paynesville, Minn.; Dorothy Chamberlain, Whitewater, Wis.; Ralph Williams, Mason City, Ia.; Donald Roush, West Des Moines, Ia.; Ray Wehde, Holstein, Ia.; Kenneth Strosbane, Ashland, Wis.; Norman Everson, Ashland, Wis.; Alfred Ward, Durand, Wis.; Harold Smith, Oconto Falls, Wis.; Raymond Brose, Mosinee, Wis.; Daryl Day, Mantorville, Minn.

### Marimba-Xylophone

Div. 1: Helen Smith, Odebolt, Ia.; Sheila Taylor, Des Moines, Ia.; Betty Marie Chute, Minneapolis, Minn.; Alta Spotts, Mason City, Ia.; Louise Reynolds, Mason City, Ia.; Margaret Dieter, George, Ia.; Margaret Stock, Baxter, Ia.

Div. 2: Betty Fair, Ida Grove, Ia.; Bethel Page, New Hampton, Ia.; Noreen Christensen, Exira, Ia.; Phoebe Jane Harvey, Ankeny, Ia.; C. Lloyd Cannon, Toledo, Ia.

### Snare Drum

Div. 1: Patty Van Nimwegen, LeMars, Ia.; Richard McEachron, Depree, Wis.; Jim Doudna, Spencer, Ia.; Jack Bickenbach, Independence, Ia.; Karl Smykil, Anamosa, Ia.; John Muehlstein, Wisconsin Rapids, Wis.; Alfred Granum, Amery, Wis.; Marjorie Youngman, Sleepy Eye, Minn.

Div. 2: Bill Hansen, Cleghorn, Ia.; Deene Peterson, Waukon, Ia.; Bill Mumma, Duluth, Minn.; Barbara Bors, Minneapolis, Minn.; Walter Pose, New Hampton, Ia.; Don Hulise, Newton, Ia.; Robert Steger, Marshfield, Wis.; Harold Windolph, Waterloo, Ia.; Louise Reynolds, Mason City, Ia.; Robert Briggs, Eagle Grove, Ia.; Ellen Ringsborg, Humboldt, Ia.; Harvard Erdman, Osseo, Wis.

### Violin

Div. 1: Betty Marstad, Minneapolis, Minn.; Marie Shafeluk, Minneapolis, Minn.; Patricia Kent, Cherokee, Ia.; John Den nis, Minneapolis, Minn.; Milton Learner, Mason City, Ia.; Bonnie Burgess, Eldora, Ia.; Robert Hotal, Robbinsdale, Minn.; John Fiasca, Milwaukee, Wis.; Clifford Brunzell, Minneapolis, Minn.; Sue Thomas, Scranton, Ia.; Allyn Otnes, Fergus Falls, Minn.; Fern Nusbaum, Mt. Pleasant, Ia.

Div. 2: Ellen Folsman, Waupun, Wis.; Rolf Andreassen, Minneapolis, Minn.; Kathryn Jacobson, Story City, Ia.

### Viola

Div. 2: Ronald Bush, Cherokee, Ia.; Marlys Read, Centerville, Ia.; John Lyman Clarke, Knoxville, Ia.

### Violoncello

Div. 1: Doris Rogers, Council Bluffs, Ia.; Ednah Mae Kamm, West Union, Ia.  
Div. 2: Jean McKnight, Iowa City, Ia.; Richard Meier, Nashua, Ia.

### String Bass

Div. 1: Marion Gustafson, Mason City, Ia.; Shirley Lacey, Sioux City, Ia.  
Div. 2: Robert Patch, Minneapolis, Minn.; Thelma Gabrielson, Story City, Ia.; Lawrence Beglahn, Britton, S. D.; Jack Sweet, Wisconsin Rapids, Wis.



Above left, Charles S. Eskridge, Chairman of Region 6, above right, R. T. Bynum, Vice-Chairman and left, D. W. Crain, Secretary-Treasurer.

### Harp

Div. 1: Jean Taylor, Iowa City, Ia.; Ann Mercer, Iowa City, Ia.  
Div. 2: Enid Bachman, Des Moines, Ia.; Lorraine King, Minneapolis, Minn.; Paul Fry, Kalona, Ia.

### Drum Major

Div. 1: Corlett Roberts, Chetek, Wis.; Orville Johnson, Council Bluffs, Ia.; George Goodrich, Ida Grove, Ia.; Muriel Mulvenna, Red Oak, Ia.; LaVose Lundgren, Red Oak, Ia.; Orley Anderson, Oskaloosa, Ia.; Patton Apgar, Marshalltown, Ia.; Richard Hoehne, Kaukauna, Wis.

Div. 2: Ardys Hansing, Thompson, Ia.; Jean Mikes, New Hampton, Ia.; Betty Lou Hess, Minneapolis, Minn.; Wayne Gabrielson, Mabel, Minn.; Norbert Gonsiorowski, Stevens Point, Wis.; Nancy Downs, Proctor, Minn.; Kathryn Luger, Robbinsdale, Minn.; Jr. Beckman, Hampton, Ia.; Dave McCall, Minneapolis, Minn.; Victoria Syse, Blanchardville, Wis.; Stan Moss, Oconto Falls, Wis.; Gordon Haywood, Minneapolis, Minn.; Harley Thorson, Cornell, Wis.

### Student Band Conductor

Div. 1: Doran Demitz, Council Bluffs, Ia.; Louis Fitzgerald, Davenport, Ia.; Bob Ziemer, Oskaloosa, Ia.; Harry Carter, West Union, Ia.  
Div. 2: William Calkins, Whitewater, Wis.; Donald Gjerdrum, Mabel, Minn.

### Student Orchestra Conductor

Div. 1: Bill Hill, Des Moines, Ia.  
Div. 2: Don Rollstin, Newton, Ia.; Howard Mellang, Waterloo, Ia.

### ENSEMBLES, Clarinet Quartet

Div. 1: Iowa City, Ia.; Webster City,

Ia.; Amesherst, Wis.; Grinnell, Ia.; Centerville, Ia.

Div. 2: Davenport, Ia.; Central, Duluth, Minn.; Mapleton, Ia.; Winona, Minn.; Stevens Point, Wis.; Roosevelt, Minneapolis, Minn.; Mabel, Minn.; Oconomowoc, Wis.; Postville, Ia.

### Woodwind Quintet

Div. 1: Iowa City, Ia.; Holstein, Ia.  
Div. 2: Independence, Ia.; Hampton, Ia.

### Saxophone Quartet

Div. 1: Iowa City, Ia.  
Div. 2: Bedford, Ia.; Davenport, Ia.

### Saxophone Sextet

Div. 2: Corning, Ia.

### Horn Quartet

Div. 1: Willmar, Minn.  
Div. 2: Iowa City, Ia.; West Waterloo, Ia.; Central, Duluth, Minn.; Berlin, Wis.; Ida Grove, Ia.; Owatonna, Minn.

### Trombone Quartet

Div. 1: Iowa City, Ia.  
Div. 2: East, Waterloo, Ia.; Springville, Ia.

### Brass Quartet

Div. 1: Davenport, Ia.; Nevada, Ia.; Holstein, Ia.  
Div. 2: Thompson, Ia.; East, Waterloo, Ia.; Tipton, Ia.

### Brass Sextet

Div. 1: Davenport, Ia.; Holstein, Ia.  
Div. 2: Clear Lake, Ia.; Davenport, Ia.; Waverly, Ia.; Hampton, Ia.; Maynard, Ia.; Oskaloosa, Ia.; Corning, Ia.

### Trumpet Quartet-Trio

Div. 1: Beaver Dam, Wis.; New Hampton, Ia.; South, Minneapolis, Minn.; Willmar, Minn.; Corning, Ia.; Antigo, Wis.  
Div. 2: Jefferson, Minneapolis, Minn.; Onawa, Ia.; Stevens Point, Wis.; Roosevelt, Minneapolis, Minn.; Nevada, Ia.; Hawarden, Ia.; Ashland, Wis.

### String Trio

Div. 2: Davenport, Ia.

### String Quartet

Div. 1: Iowa City, Ia.; Davenport, Ia.; Story City, Ia.  
Div. 2: Iowa City, Ia.; Marshall, Minneapolis, Minn.

### Drum Ensemble

Div. 1: LeMars, Ia.; Oskaloosa, Ia.; Stevens Point, Wis.; Marshfield, Wis.  
Div. 2: T. J., Council Bluffs, Ia.

## REGION THREE

Official results as Reported by

Ralph E. Rush, Regional Chairman, Cleveland Heights, Ohio

Indianapolis, Indiana, May 18, 19, 20. States included: Michigan, Illinois, Indiana, Ohio. Contests for orchestras, solos, ensembles.

### ORCHESTRAS, Class A

Div. 1: Cleveland Heights, Ohio, Ralph Rush, Dir.; Elkhart, Ind., David Hughes,



In the Region 6 contest in Abilene, Texas, the Wink high school band was one to place in First division in both concert and marching. This band has never lost a state band contest since its origin eight years ago. It won six additional trophies this year to add to its already large collection shown in the picture. Charles S. Eskridge, Director, was chairman of the Regional Contest this year.



Dir.; Lane Tech., Chicago, Ill., Joseph J. Grill, Dir.

**Div. 2:** Whiting, Ind., Adam P. Lesinsky, Dir.; Quincy, Ill., Paul E. Morrison, Dir.; J. Sterling Morton, Cicero, Ill., C. H. Haberman, Dir.; Proviso Township, Maywood, Ill., Wallace Nelson, Dir.

#### Class B

**Div. 1:** Crawfordsville, Ind., Joseph Gremelspacher, Dir.; Warren Central, Indianapolis, Ind., Paul E. Hamilton, Dir.

**Div. 2:** Batavia, Ill., Paul W. Peebles, Dir.; Goshen, Ind., Reginald A. Brinklow, Dir.; Graham, Rushville, Ind., Donald E. Myers, Dir.; West Lafayette, Ind., M. C. Howenstein, Dir.

#### Class C

**Div. 1:** Angola, Ind., George W. Trumbull, Dir.; McGuffey, Oxford, Ohio, A. D. Lekvold, Dir.; Winchester, Ind., Harold C. Manor, Dir.

**Div. 2:** Barrington, Ill., W. N. Sears, Dir.; Geneva, Ill., Fred R. Bigelow, Dir.; Union City, Ind., Walter L. Shaw, Dir.; West Carrollton, Ohio, Chas. E. West, Dir.

#### SOLOS, String Bass

**Class A, Div. 2:** Benjamin Bluhn, Chicago, Ill.; Betty Buchanan, Elkhart, Ind.; Stanley Slejko, Cleveland, Ohio; Evelyn Weidner, Maywood, Ill.

**Class B, Div. 1:** Betty Snyder, Chardon, Ohio.

**Div. 2:** Bob Vernon, Indianapolis, Ind.  
**Class C, Div. 2:** Norma Currens, Greentown, Ind.

#### Oboe

**Class A, Div. 1:** Arnold Koblenz, Cleveland, Ohio; Bill Koch, Whiting, Ind.; Devere Moore, Joliet, Ill.; Virginia Potts, Cleveland, Ohio; Jerry Sirucek, Cicero, Ill.

**Div. 2:** Herb Barnes, Cincinnati, Ohio; Gayle Choate, Harvey, Ill.; Horace MacIntire, Urbana, Ill.; Robert Moore, Joliet, Ill.; George Mulacek, Chicago, Ill.; Rachel Winslow, Bloomington, Ind.

**Class B, Div. 1:** Noah Knepper, Bowling Green, Ohio; Howard Parker, Hobart, Ind.; Billy Wodicka, Murphysboro, Ill.

**Div. 2:** Kenneth Heron, Brazil, Ind.; Ned Smith, Osborn, Ohio.

**Class C, Div. 2:** Vivian Raffaele, St. Jacob, Ill.; Lois Veit, Union City, Ind.

#### Alto Saxophone

**Class A, Div. 1:** Walter Brownfield, Maywood, Ill.; Emerson Feklerberg, Quincy, Ill.; Joseph C. Hayes, Steubenville, Ohio; Mary Louise Kennedy, Paxton, Ill.; Violet Kline, Centralia, Ill.; Henry Saam, Waukegan, Ill.; Alice Trojan, Cicero, Ill.

**Div. 2:** Jean Barker, Frankfort, Ill.; Walter B. Clouser, Wooster, Ohio; Aubrey Edwards, Louisville, Ky.; Earl Feldman, Mt. Vernon, Ill.; Phil Poser, Belleville, Ill.; James F. Wagner, Michigan City, Ind.; Robert Walters, Holland, Mich.; Harold Wormer, Peoria, Ill.; John Szekely, Cleveland, Ohio; David Wolfe, Lafayette, Ind.; Gresham Grim, Bosse, Evansville, Ind.; Kenneth Jackson, Central, Evansville, Ind.

**Class B, Div. 1:** James Crone, Robinson, Ill.; Richard Maleck, Hobart, Ind.; Reinhold Gordon, Taylorville, Ill.; Harold Rice, Murphysboro, Ill.; Erwin Soukup, Wheaton, Ill.

**Div. 2:** Doyle Bowman, Indianapolis, Ind.; Laurabelle Farmer, Franklin Park, Ill.; Edward Harn, Murphysboro, Ill.; Norma Louise LeMay, Casey, Ill.; Charles Mills, Rushville, Ind.; Donald Stute, Fort Wayne, Ind.

**Class C, Div. 1:** Betty Rose Stultz, Terre Haute, Ind.; Beverly Mendham, Middlebury, Ind.

**Div. 2:** Floyd Bass, New Augusta, Ind.; Evelyn Blemker, Huntingburg, Ind.; Glennis Rose, Crosbie, Pennville, Ind.

#### Violoncello

**Class A, Div. 1:** Margaret Beck, Wheaton, Ill.; Jack Harnish, Cincinnati, Ohio; Leslie Hoffman, Cleveland, Ohio; Harold Meyer, Chicago, Ill.; Priscilla Parson, Evanston, Ill.; Anton Sophos, Cleveland, Ohio; Walter Steinhau, Chicago, Ill.

**Div. 2:** Edward McNeill, Whiting, Ind.; Betsy Seitz, Evansville, Ind.; Nancy Snow, Evansville, Ind.; Betty Wells, Portsmouth, Ohio.

**Class B, Div. 2:** Marvellen Amos, Goshen, Ind.; Marilyn Boyles, Bowling Green, Ohio; Barbara Cutshall, Brazil, Ind.; Richard Graves, West Lafayette, Ind.

**Class C, Div. 1:** Miriam Nellott, Morenci, Mich.

**Div. 2:** Mary Jane Damolos, Angola, Ind.; James Davis, Morenci, Mich.; Betty Smith, Geneva, Ill.; Anne Wissel, Ferdinand, Ind.

#### English Horn

**Class A, Div. 1:** James Gross, Joliet, Ill.; Jerry Sirucek, Cicero, Ill.

**Div. 2:** J. Gordon Johnson, Quincy, Ill.

**Class B, Div. 2:** Jack Hall, Taylorville, Ill.

#### Drum

**Class A, Div. 1:** Max Albright, Ashland, Ohio; Robert Clark, Joliet, Ill.; Howard Evans, Chicago, Ill.; William Gates, Dearborn, Mich.; Edward Speak, Cicero, Ill.; Richard G. Tyran, Chicago, Ill.; Pat Werner, Quincy, Ill.; Lee Alfred Weaver, Michigan City, Ind.; Vernagene Wickstrom, Chicago Heights, Ill.

**Div. 2:** Myron Beekman, Glen Ellyn, Ill.; Sam Denov, Chicago, Ill.; William Gann, West Frankfort, Ill.; Bill Herma, Alton, Ill.; Roy Hodons, Cleveland, Ohio; Warren Shelley, Elkhart, Ind.

**Class B, Div. 1:** Malcomb Bowman, Fort Wayne, Ind.; Roy Coers, Shelbyville, Ind.; Carl Davis, Taylorville, Ill.; Robert Ginter, Sturgis, Mich.; Bill Merz, Salem, Ill.; Theo Mikita, Effingham, Ill.; Martha Oberlin, North Canton, Ohio; Denzell Schafer, Olney, Ill.; Gordon Trumbauer, Monticello, Ill.

**Div. 2:** Donald Knapp, Logan, Ohio; Geneva Mae McDonald, Valparaiso, Ind.; George Moake, Salem, Ill.; James Thorson, Hinsdale, Ill.

**Class C, Div. 1:** Donald Lehman, Berne, Ind.; Ivan Yontz, San Hose, Ill.

**Div. 2:** Delvern McFall, Cannelton, Ind.; Rex Troyer, Gibson City, Ill.

#### Trombone

**Class A, Div. 1:** Dick Cooley, Fremont, Ohio; Jack Creviston, Aurora, Ill.; John Eldson, Whiting, Ind.; James Del Guidice, Maywood, Ill.; Mark McDunn, Maywood, Ill.; Bill Mabay, Centralia, Ill.; George Michalka, Chicago, Ill.; Robert Newton, Urbana, Ill.; Daniel Porter, Urbana, Ill.; Bob Summers, Mt. Vernon, Ill.; Laurence Wiehe, Centralia, Ill.

**Div. 2:** Phil Croughan, Flora, Ill.; Bill Dill, Huntington, Ill.; Noel Downing, Lafayette, Ind.; Clarence Ellingham, Jr., Chicago, Ill.; Fred G. Hayes, Wooster, Ohio; Earl Kruse, Lakewood, Ohio; William Frederick Maybury, Jr., Pontiac, Mich.; Neuman Norman, Cleveland, Ohio; Barrett O'Hara, Kankakee, Ill.; Betty Ossowski, Chicago, Ill.; Robert Simmergren, Cleveland, Ohio; Robert Wood, Flora, Ill.

**Class B, Div. 1:** James Cooper, Taylorville, Ill.

**Div. 2:** Elaine Baker, Swanton, Ohio; Robert Cress, Hillsboro, Ill.; Charles Erickson, Hobart, Ind.; Robert Jacox, Plymouth, Ind.; James Garrison, Lawrence, Ind.; Kenneth Hepler, Wheaton, Ill.; James Moseby, Tell City, Ind.; Walter Shipp, Knightstown, Ind.

**Class C, Div. 1:** Robert Farrel Boyd, Bradford, Ill.; Eddie S. Roe, Oxford, Ohio; Jack Watters, Bethany, Ill.

**Div. 2:** Ralph E. Clum, Thornville, Ohio; Ruth Pearson, New Augusta, Ind.; Gordon Sommer, Middlebury, Ind.

#### French Horn

**Class A, Div. 1:** Jerry Baum, Highland Park, Ill.; Ray Daniels, Chicago, Ill.; Eugene Davis, Fremont, Ohio; Hans Fisher, Highland Park, Mich.; Leonard Hale, LaSalle, Ill.; Ross Kellan, Elmhurst, Ill.; Bill Mabry, Centralia, Ill.; William Mercier, Chicago, Ill.; Ethel Merka, Chicago Heights, Ill.; Paul Pressler, Elkhart, Ill.; H. Schweitzer, Peoria, Ill.; Marvin Secord, Urbana, Ill.; Carroll Simmons, Maywood, Ill.; Ralph Stokes, Cleveland, Ohio; Millan Yancich, Whiting, Ind.

**Div. 2:** Edward Boese, Joliet, Ill.; John Connayvino, Cleveland, Ohio; Dorothy Crim, West Frankfort, Ill.; George Koledzieg, Cicero, Ill.; Walter Sage, Glen Ellyn, Ill.; Ted Mayhall, Quincy, Ill.; Joseph Medalle, Cleveland Heights, Ohio; Leon Mendelsohn, Chicago, Ill.; Richard Oldenburg, Huntington, Ind.; Lewis Robinson, Elgin, Ill.; Richard Schwartz, Chicago, Ill.; Ross Shideler, Lafayette, Ind.; William H. Thomas, Chicago, Ill.; Charles Yancich, Whiting, Ind.; Maxine Minnis, Central, Evansville, Ind.

**Class B, Div. 1:** Joe Harrant, Mooseheart, Ill.; Willard Holloway, Indianapolis, Ind.; Bob Schlatter, Hammond, Ind.

**Div. 2:** Marlon Beal, Monmouth, Ill.; Kenneth Clark, Robinson, Ill.; James Felts, Marion, Ill.; Robert Kritzer, Monmouth, Ill.; Don Minx, Plymouth, Ind.; Paul E. Morgan, Rushville, Ind.; Wayne Nicolson, Brazil, Ind.; Jean V. Ware, Berea, Ohio.

**Class C, Div. 2:** Grace Church, Arthur, Ill.; Gail Weimer, Union City, Ind.

#### E♭ Clarinet

**Class A, Div. 1:** Ernest Bucciarelli, Joliet, Ill.

**Div. 2:** Fjord Hilliard, Downers Grove, Ill.

**Class B, Div. 1:** Gene Nichols, Salem, Ill.

**Class C, Div. 1:** Donna Rutledge, Gibson City, Ill.; Naomi Watkins, Westfield, Ind.

**Div. 2:** Robert Ceresoli, Royalton, Ind.; Vida Fae Sallor, Waverly, Ind.

#### B♭ Clarinet

**Class A, Div. 1:** William Barr, Cincinnati, Ohio; Bob Carr, Lafayette, Ind.; Robert E. Clark, Joliet, Ill.; George A. Castello, Cleveland Heights, Ohio; Jarvis Francis, Geneva, Ill.; Joe Giammo, Cleveland, Ohio; George Irwin, Quincy, Ill.; William Kardos, Highland Park, Mich.; Frank Kinman, Columbus, Ohio; Leon J. Kniaz, Chicago, Ill.; Caroline Leist, Elkhart, Ind.; Warren Lutz, Wood River, Ill.; Paul Martina, Joliet, Ill.; Otto Mattel, Joliet, Ill.; Joseph Munro, Harvey, Ill.; Charles Norfolk, Joliet, Ill.; Grace Ohki, Columbia City, Ind.; Warren Patterson, Chicago, Ill.; June Pauly, West Aurora, Ill.; Edward Slejko, Cleveland, Ohio; Joye Strausse, Peoria, Ill.; Warren Wesler, Cleveland, Ohio.

**Div. 2:** Ruth Allison, Centralia, Ill.; William Antony, Cleveland, Ohio; Mayer Channon, Chicago, Ill.; V. Davidson, Peoria, Ill.; Earl Fledman, Mt. Vernon, Ill.; John Greiver, Peoria, Ill.; Gerald Johnston, Columbus, Ohio; Alfred Kilbey, Maywood, Ill.; Henry F. Meurer, Terre Haute, Ind.; Darrell Page, Highland Park, Mich.; W. Richards, Pekin, Ill.; James Stokes, Maywood, Ill.; Rudolph Stubler, LaSalle, Ill.; Jamie Taylor, Flora, Ill.; Richard Yest, Chicago, Ill.; Don Robinson, Wood River, Ill.; Jack Shaklins, Terre Haute, Ind.





All the way from Laredo, Texas came Raymond Otto Grund, with that big tuba to enter the Region 6 solo contest. But it was worth it. He was placed in First division.

**Class B, Div. 1:** Betty Anderson, Paxton, Ill.; Lyman Anson, Wheaton, Ill.; Evelyn Bantels, Greenville, Ill.; Bob Clifford, Indianapolis, Ind.; Anne Lucille Hershey, Mt. Carmel, Ill.; Robert Light-hall, Clinton, Ill.; Jimmy Loomis, Johnson City, Ill.; Albert Mohler, Monticello, Ill.; Wilma Pruitt, Mattoon, Ill.; Rachel Whelan, Hammond, Ind.; Sam Wright, Marion, Ill.; Arthur Zueiske, Fostoria, Ohio.

**Div. 2:** Louise Bishop, Bensenville, Ill.; Philip Bone, Xenia, Ohio; Louise Corsi, Bethel, Ohio; Arnett Hamm, Knightstown, Ind.; Robert Hansen, Princeton, Ind.; Randall Hoffner, Mt. Carmel, Ill.; Earl Mathews, Bensenville, Ill.; John F. Megee, Rushville, Ind.; Dale Moffett, Oakwood, Dayton, Ohio; Dale Moore, Clinton, Ill.; Robert Nicholson, Virden, Ill.; Irving Ress, Tell City, Ind.; Mary Jane Ropp, Oakland City, Ind.; Barbara Sandy, Martinsville, Ind.; Barbara Stanton, Martinsville, Ind.

**Class C, Div. 1:** Leanna Barker, Westfield, Ind.

**Div. 2:** Beatrice Barr, Union City, Ind.; R. J. Brockneier, Highland, Ill.; Maxyne Mathisen, Chillicothe, Ill.

#### Alto Clarinet

**Class A, Div. 1:** James Bickel, Evansville, Ind.

**Div. 2:** Ira Dale, Jr., Evansville, Ind.; Ariene May Kiefel, LaSalle, Ill.; John Merriell, East Cleveland, Ohio; William Ward, Cleveland, Ohio; Rosalie Allison, Centralia, Ill.

**Class B, Div. 1:** Dorothy Blackman, Normal, Ill.; Bill Gullic, Crown Point, Ind.; James Woods, Monmouth, Ill.

**Div. 2:** Gwendolyn Barah, Columbia City, Ind.; Earl T. Beaman, Brazil, Ind.; Kathleen Selhorst, Coldwater, Ohio.

**Class C, Div. 1:** Billy Jones, Waterloo, Ind.; Rachel Veit, Union City, Ind.

**Div. 2:** Fern Fromm, Arthur, Ill.

#### Bass Clarinet

**Class A, Div. 1:** Aurel Bethke, Maywood, Ill.; Richard Glinther, LaPorte, Ind.; Harold Grady, Wooster, Ohio; Betty Hamm, Quincy, Ill.; Joseph Elwood, Cleveland Heights, Ohio; Allen Marks, Cleveland, Ohio; Miriam Navis, Harvey, Ill.

**Div. 2:** Wayne Brodkriede, Evansville, Ind.; Arthur Eresman, Cleveland, Ohio; Walton Gansmann, Belleville, Ill.; Gordon Gray, Elmhurst, Ill.; Robert Kuite, Holland, Mich.; Bruce Patrick, Chicago, Ill.

**Class B, Div. 1:** Nancy Britton, Dayton, Ohio; Anabelle Hancock, Paxton, Ill.; Vera Kneller, Columbia City, Ind.

**Div. 2:** Marjorie Altman, Hobart, Ind.; Maury R. McManus, Rushville, Ind.; John Sturman, Indianapolis, Ind.

**Class C, Div. 1:** Jean Hawkins, Tuscola, Ill.

**Div. 2:** Florence Affeld, Boone Grove, Ind.; Betty Grantham, Arthur, Ill.; Doris Hodde, Cannelton, Ind.

#### Tenor Saxophone

**Class A, Div. 1:** Alex Bogdan, Chicago, Ill.; Bernard Bronstein, Huntington, Ind.; Wilburn Mitchell, Steubenville, Ohio; Leslie Rankin, Highland Park, Ill.; Jack Reinhardt, Joliet, Ill.

**Div. 2:** Ly Abrams, Huntington, Ind.; Anthony Dangelo, Cleveland, Ohio; Richard Liebig, Quincy, Ill.; Jack Powers, Downers Grove, Ill.; Margaret Lee Seymour, Benton, Ill.

**Class B, Div. 1:** Sam Wright, Marion, Ill.

**Div. 2:** Eloise Cline, Greenville, Ill.; Robert Cage, Tipton, Ind.

**Class C, Div. 1:** George O'Brien, North Olmstead, Ohio.

**Div. 2:** James Christie, Danville, Ind.

#### Viola

**Class A, Div. 1:** Richard Voots, Quincy, Ill.; Wanda Jean Weeks, Marion, Ind.; Marjorie Winkle, Evanston, Ill.

**Div. 2:** Ned Nethercot, Evanston, Ill.

**Class B, Div. 1:** Mary Alice Weber, Oberlin, Ohio.

**Div. 2:** Jean Vansickle, Indianapolis, Ind.

**Class C, Div. 2:** Ruth Blackburn, Angola, Ind.

#### Flute

**Class A, Div. 1:** Richard Averitt, Hobart, Ind.; Arthur Bazeley, Shaker Heights, Ohio; Charles W. Bolen, West Frankfort, Ill.; John Gillhouse, Quincy, Ill.; LaVerne Graff, Harvey, Ill.; Peggy Hardin, Evanston, Ill.; Eloise Jarvis, Harrisburg, Ill.; Mary Louise Nigro, Aurora, Ill.; Roland Lehman, Wooster, Ohio; Seymour Okum, Highland Park, Mich.; LaReine Otten, Springfield, Ill.; Benson Prichard, Aurora, Ill.; Audrey Prindle, Highland Park, Ill.; Curtis Robinson, Joliet, Ill.; Lynette Spath, Kalamazoo, Mich.; John Spitznagel, Indianapolis, Ind.; Jack Woodman, Peoria, Ill.; Edna Quadenfeld, Cleveland, Ohio.

**Div. 2:** Shirley Bridgman, Evanston, Ill.; Phoebe Crookes, Bloomington, Ind.; Clyde Flackbert, Evansville, Ind.; Nancy Mae Iden, Cleveland Heights, Ohio; Archie McAllister, Jr., Joliet, Ill.; Ardu Meyer, Quincy, Ill.; Frances Nord, Elgin, Ill.; Phillip Peterson, Pekin, Ill.; Earle Phillips, Cicero, Ill.; Edwin Putnik, Chicago, Ill.; Dorothy Riegan, Elmhurst, Ill.; Carrie Jean Silver, Harvey, Ill.; John Stables, Mt. Vernon, Ill.; Ruth Thomas, Bloomington, Ind.; Eleanor Weiner, Chicago, Ill.

**Class B, Div. 1:** Dorothy Binder, Hammond, Ind.; Nellie Jones, Indianapolis, Ind.; Frances Mellon, West Lafayette, Ind.; Rebecca Pershing, West Lafayette, Ind.; Norma Jean Smith, Greenville, Ind.; Rita Smith, Rushville, Ind.; Jack Wellbaum, Greenville, Ind.

**Div. 2:** Donald Baughman, Linton, Ind.; Mary Elizabeth Shirk, Greenburg, Ind.; John Walter, Brazil, Ind.

**Class C, Div. 1:** Doriot Anthony, Streator, Ill.; Hilda Lease, Westfield, Ind.; Mae Scott, Venice, Ill.

**Div. 2:** Margaret Anderson, Arthur, Ill.; James Biehl, Danville, Ill.; Sigurd Freidland, Gary, Ind.

#### Bassoon

**Class A, Div. 1:** Rex Brown, Urbana, Ill.; Paul McDowell, Elkhart, Ind.; Bruce Mikula, Holland, Mich.; Beryl Pope, Cleveland, Ohio.

**Div. 2:** Phillip Andreano, Cleveland, Ohio; Revis Garrett, Evansville, Ind.; Louis Krueger, Maywood, Ill.; Milton Lewis, Joliet, Ill.; Paul Pabst, Spring-



L. Bruce Jones' famed Little Rock, Arkansas, high school band won high honors at the Region 7 contest held in his home town. Judges voted them Superior, plus, in the concert contest and just plain Superior in marching, the net of which is they were placed in First division in both events. Mr. Jones was this year's Chairman of the Region 7 Festival.





The 8th Region contest committee gave their parade the unique embellishment of this float presented as The Spirit of Music. Miss Meredith Jackson of Charlotte was queen for a day.

field, Ill.; Henry Pfeuffer, Pontiac, Mich.; Bill Skelton, Urbana, Ill.

**Class B, Div. 2:** John Barcus, Hobart, Ind.

#### Cornet and Trumpet

**Class A, Div. 1:** William Bergling, Waukegan, Ill.; O'Niell Del Giudico, Maywood, Ill.; Michael Denovchek, Warren, Ohio; Sedgwick Field, Highland Park, Mich.; Warren Hamilton, Terre Haute, Ind.; Richard Koons, Akron, Ohio; Bill McAtee, Mt. Vernon, Ill.; Ray Makeeve, Joliet, Ill.; Robert Olson, Chicago, Ill.; Russell S. Rigdon, Jr., E. St. Louis, Ill.; Raymond Rinaldi, Cleveland, Ohio; Joe Skarvan, Cicero, Ill.; Forrest Stoll, Elkhart, Ind.; Glyn Williams, Pontiac, Mich.; Douglas Wiehe, Centralia, Ill.; Gordon Yapp, Urbana, Ill.

**Div. 2:** William Alden, East Cleveland, Ohio; Robert Bernhardt, Evansville, Ind.; Bill Claypool, Springfield, Ill.; William Kreitzer, Knightstown, Ind.; Don Langford, Evansville, Ind.; Donald McCarger, Glen Ellyn, Ill.; Herbert Northcut, Evansville, Ind.; Norman Peters, Chicago, Ill.; George Olisar, Cicero, Ill.; Dean Seegert, Evansville, Ind.; Otto S. Senne, Chicago, Ill.; Thomas Sowers, Benton, Ill.; Richard Wilson, Elgin, Ill.

**Class B, Div. 1:** Otto Bismeyer, Cincinnati, Ohio; Howard Hultz, Traverse City, Mich.; Elizabeth Harrison, Paynesville, Ohio.

**Div. 2:** Robert Hendrickson, Hinsdale, Ill.; Roland Kirkwood, Franklin Park, Ill.; Jesse Leckyer, Gillespie, Ill.; Charles McVey, Monmouth, Ill.; Fern Stenwick, Traverse City, Mich.; Donald Wilkinson, Pinckneyville, Ill.; Wilma Wright, Clinton, Ill.

**Class C, Div. 1:** Robert Eich, Ann Arbor, Mich.; Virginia Flenner, Martinsville, Ill.; Herbert Poorman, Delta, Ohio; Harry Tully, Chicago, Ill.; Earl Crawford, Tuscola, Ill.

**Div. 2:** Richard Gerber, Wakarusa, Ind.; Marwin Landmann, Waterloo, Ill.; William Selbert, Union City, Ind.; George H. Wirth, New Athens, Ill.; Mary Woods, Waverly, Ill.

#### Marimba

**Class A, Div. 1:** Vladimir Benko, Cleveland, Ohio; Robert Clark, Joliet, Ill.; George Gates, Kankakee, Ill.; Orlen Hungerford, Terre Haute, Ind.; Arthur G.

Jaros, Cicero, Ill.; William Long, Akron, Ohio; Robert Parish, Harvey, Ill.; Margaret Ricker, Dover, Ohio.

**Div. 2:** Ruth Ellen Hackleman, Urbana, Ill.; Imogene Rhodes, Indianapolis, Ind.; Robert Mueller, Chicago, Ill.; Charlotte

Ward, Bronson, Mich.; Dorothy Winters, Elizabethtown, Ill.

#### Piccolo

**Class A, Div. 1:** Arthur Bazeley, Shaker Heights, Ohio; Charles W. Bolen, West Frankfort, Ill.; La Verne Graft, Harvey, Ill.; Benson Pritchard, Aurora, Ill.

**Div. 2:** Edna Hass, LaPorte, Ind.; Jean Hess, Cleveland, Ohio; Ed Johnson, Elkhart, Ind.; Louise Pixley, Flora, Ill.; Dorothy Rieman, Elmhurst, Ill.

**Class B, Div. 1:** Charlene Fletcher, Mattoon, Ill.

**Div. 2:** Cornelia Colegrove, Taylorville, Ill.; Frances Bowman, Delphi, Ind.

**Class C, Div. 1:** Sherwood Brunnenmeyer, Washington, Ill.

#### Tuba

**Class A, Div. 1:** Clyde Bachand, Maywood, Ill.; Rudolph Boker, Cicero, Ill.; Jack Smith, East Cleveland, Ohio; Bill Wampler, Bloomington, Ind.

**Div. 2:** Robert Bickel, Michigan City, Ind.; Don Grisham, Wood River, Ill.; Allan Newboles, Evansville, Ind.; John Smetana, Cleveland, Ohio; Edgar Stein, Urbana, Ill.; Robert Wolfe, Cambridge, Ohio.

**Class B, Div. 1:** Jake Evans, Effingham, Ill.; Vince Niedermayer, Schiller Park, Ill.; Bob Price, Logan, Ohio; Bessie Reeves, Sullivan, Ind.; Herbert Towns, Carbondale, Ill.; Ira Westley, Wheaton, Ill.

**Div. 2:** James Hull, Columbia, City, Ind.; Junius Van Curen, Etna Green, Ind.; John Vogelsand, Delaware, Ohio.

**Class C, Div. 1:** Robert Barton, Wilkin-son, Ind.; Gordon Jenner, Pochontas,



Charlotte found this lovely arborescent niche for the reviewing stand of the 8th Region contest parade. In the front row fifth from left, you will see Earl A. Sloum and James Pfohl. Second row, left, Dr. Frank Simon and A. R. McAllister. All were contest judges. Next, James C. Harper, Norval L. Church, John Beatty and Mayor Douglass of Charlotte. Sixth from left in front row is L. R. Sides, Chairman of the 8th Region contest.

Sifert, Maywood, Ill.; Warren Shelly, Elkhart, Ind.; Mary Thunander, Elkhart, Ind.

**Class B, Div. 1:** Roger Clayton, Farmington, Ill.; Jane Madeline Keith, Hinsdale, Ill.

**Div. 2:** Jeanne Morin, Clinton, Ill.; Mary Partee, Defiance, Ohio; Barbara Thayer, Walled Lake, Mich.

**Class C, Div. 1:** Robert Farral Boyd, Bradford, Ill.

**Div. 2:** Erma Dell Laible, Washburn, Ill.; Bob Sexton, Ipava, Ill.; Mary Joan

Ill.; Neil Jones, Tecumseh, Mich.; Horace Roberts, Westfield, Ind.

**Div. 2:** Homer Clements, Cannelton, Ind.; Bill Daggett, Geneva, Ill.; Bob Prior, Huntingburg, Ind.

#### Flugel Horn

**Class A, Div. 2:** LaVerne Cummins, Evansville, Ind.; Larry Leibold, Cleveland Heights, Ohio; Bill Malambri, Quincy, Ill.

**Class B, Div. 2:** Stanley Heenan, Linton, Ind.

**Class C, Div. 2:** Mary Wood, Waverly, Ind.



### Drum Major

**Class A, Div. 1:** Leslie E. Bain, Terre Haute, Ind.; Norman Erickson, Chicago, Ill.; Jimmy Gross, Joliet, Ill.; Helen Kieffel, LaSalle, Ill.; Walter Lewis, LaSalle, Ill.; Helen Ferne Perkins, Centralia, Ill.; Richard Poling, Norwood, Ohio; Betsy Ross, Urbana, Ill.; Gloria Ann Sima, Chicago, Ill.; Windell Sinclair, Centralia, Ill.; Shirley Evelyn Skrian, Chicago, Ill.; Maxine Surmann, LaSalle, Ill.; Florence Valiquit, Chicago, Ill.

**Div. 2:** Kay Christopher, Evanston, Ill.; Phillip Ferguson, Bloomington, Ind.; Ernestine Franklin, Elkhart, Ind.; George Hoffman, Steubenville, Ohio; Ralph Kaiser, Cleveland, Ohio; Norma June Love, Centralia, Ill.; Lester Mehuman, Chicago, Ill.; Florence O'Bid, LaSalle, Ill.; Richard A. Petersen, Chicago, Ill.; Margaret Sweet, Glenn Ellyn, Ill.; S. Warren Thompson, Jr., Mt. Vernon, Ill.

**Class B, Div. 1:** Carl Davis, Taylorsville, Ill.; Erna Graves, Tell City, Ind.; Douglas Moe, Valparaiso, Ind.; Ellen Pence, Columbia City, Ind.; J. Perelli, Farmington, Ill.; A. Risis, Lockport, Ill.; W. Bruce, Knightstown, Ind.

**Div. 2:** Harry Arnold, Clinton, Ill.; Mae Brewes, Clinton, Ill.; Jodie Buntin, Clinton, Ill.; Orville Graves, Jr., Princeton, Ind.; Lucell Kimmons, Clinton, Ill.

**Class C, Div. 1:** Robert Ellsworth, Rockville, Ill.; Jack Stewart, Lima, Ohio.

**Div. 2:** Fred Franzman, Cannelton, Ind.

### Violin

**Class A, Div. 1:** Melvin Badden, Chicago, Ill.; William Benes, Cicero, Ill.; Bobbie Christopherson, Whiting, Ind.; Marguerite Craggett, Alton, Ill.; Peggy Hardin, Evanston, Ill.; Robert Horak, Akron, Ohio; Marie Jacksich, Canton, Ohio; Jerome Landsman, Chicago, Ill.; Mario Maucinelli, Jr., Steubenville, Ohio; Alfio Pignotti, Chicago Heights, Ill.; Janice Rhea, Whiting, Ind.; Melvin Riter, Cleveland, Ohio; Marion Seidel, Chicago Heights, Ill.

**Div. 2:** Curtis C. Begert, Evansville, Ind.; Roland Crookes, Bloomington, Ind.; Ruth Darnell, Quincy, Ill.; James Economy, Cleveland, Ohio; William Kiraly, Cleveland, Ohio; Annette Knapheide, Quincy, Ill.; Ola Jean Knight, Bloomington, Ind.; Ernest Kozar, Cleveland, Ohio; John Krollik, Cleveland, Ohio; Gerald Lewis, Elkhart, Ind.; Virginia Ludwig, Elkhart, Ind.; Walter Norbet, West Frankfort, Ill.; Grant Rasmussen, Woodstock, Ill.; Cynthia Roudebuch, Columbus, Ohio; Elaine Sutin, Cleveland Heights, Ohio.

**Class B, Div. 2:** Dean Arbogast, Normal, Ill.; Jeanne Barr, Adrian, Mich.; James Edington, Columbus, Ind.; Eleanor Means, Shelbyville, Ind.; Huston Mount, Connersville, Ind.; Carmen Moody, Shelbyville, Ind.; Barbara Jean McDonald, Crawfordsville, Ind.; Barbara Tobin, Elgin, Ill.

**Class C, Div. 2:** Gertrude Berlin, Morenci, Mich.; Martha Jenks, Terre Haute, Ind.; Lucy Ellen Handy, Angola, Ind.; Margery R. Mellott, Morenci, Mich.; Shirley Ann Modglin, Golconda, Ill.; Janet Ravisson, Winchester, Ind.; Mary Sellers, Terre Haute, Ind.

### Harp

**Class A, Div. 1:** Florence Lambert, Chicago, Ill.; Roslyn Rensch, Evanston, Ill.

**Div. 2:** Gloria Dawson, Chicago, Ill.; Doris Spangler, Joliet, Ill.; Betty White, Elkhart, Ind.; Marjorie Louise Zimmerman, Cleveland Heights, Ohio.

**Class B, Div. 1:** Lorraine Byman, East Gary, Ind.; Shirley Roper, Hobart, Ind.

### Baritone

**Class A, Div. 1:** Ray Bartholomew, LaPorte, Ind.; John Gray, Downers Grove, Ill.; Gayle Grove, Elkhart, Ind.; Julius Nordholm, Maywood, Ill.; Jim Rieker, Dover, Ohio; Carmen Wilcox, Flora, Ill.

**Div. 2:** Roberta Calderwood, Cleveland, Ohio; Arthur C. DeLong, Terre Haute, Ind.; Mark Foutch, Springfield, Ill.; Eric Idstrom, Waukegan, Ill.; Rex Kepler, Lafayette, Ind.; Ray Landebartel, Quincy, Ill.; Jack McCoy, Joliet, Ill.; David MacFarland, Dearborn, Mich.; Erwin Makowski, Chicago, Ill.; Rudolph Maronec, Cicero, Ill.

**Class B, Div. 1:** Isabel Hay, Monmouth, Ill.; Richard Hill, Shelbyville, Ind.; Bonnie Ruth Kent, Marion, Ill.; Jimmy Linn, Hammond, Ind.

**Div. 2:** H. Gordon Good, Bellevue, Ohio; Martha Hiett, Monticello, Ill.; Shirley Hoos, Hobart, Ind.; Donald Jewell, Taylorsville, Ill.; Elbert Shelton, Indianapolis, Ind.

**Class C, Div. 1:** J. Blundy, Brimfield, Ill.; Rutha Cooperrider, Thornville, Ohio; Mary Frances Martin, Wilkinson, Ind.

**Div. 2:** Kenneth Abbott, Tecumseh, Mich.; Jean Herriott, Sidney, Ill.; Robert Parker, Tuscola, Ill.; B. Semple, Buffalo, Ill.

### Baritone Saxophone

**Class A, Div. 1:** Lorenz Kinney, Hobart, Ind.; Edward Shultis, Waukegan, Ill.

**Div. 2:** William Rose, Waukegan, Ill.

**Class C, Div. 1:** George Kahlert, Carlsyle, Ill.

### Student Band Conductors

**Class A, Div. 1:** Guy Foreman, Michigan City, Ind.; Ray Makeever, Joliet, Ill.; Otto Mattel, Joliet, Ill.; Don Kaiser, Cleveland Heights, Ohio.

**Div. 2:** Mary Louise Nigro, Aurora, Ill.; Robert Spaulding, Holland, Mich.; Archie McAllister, Jr., Joliet, Ill.; DeVere Moore, Joliet, Ill.; Gayle Grove, Elkhart, Ind.; LaVerne Cummins, Evansville, Ind.; George A. Costello, Cleveland Heights, Ohio.

**Class B, Div. 1:** Gordon Trumbauer, Monticello, Ill.; Robert Barton, Crawfordsville, Ind.

**Div. 2:** Beatrice Sellers, Crown Point, Ind.; Barbara Jean McDonald, Crawfordsville, Ind.; William Knapp, Logan, Ohio; Alleen Boyd, Franklin Park, Ill.

**Class C, Div. 1:** Duane Jones, Rantoul, Ill.; David Dean, Union City, Ind.; Evan Whallan, Akron, Ind.

**Div. 2:** William Smith, Arthur, Ill.

### Orchestra Conductor

**Class A, Div. 1:** Ted Bloomfield, Shaker Heights, Ohio; Ross Davis, Jr., Cleveland, Ohio; Paul McDowell, Elkhart, Ind.; Anthony Sophos, Cleveland, Ohio.

**Div. 2:** Joseph Hayes, Steubenville, Ohio; Jack Brookins, Cleveland Heights, Ohio; Shirley Chalmers, Chicago, Ill.; George Irwin, Quincy, Ill.; Daniel Maras, Cleveland, Ohio; Abe Rosenblatt, Chicago, Ill.

**Class B, Div. 1:** John Crox, Crawfordsville, Ind.; Margaret Detweiler, Goshen, Ind.; Mary Flora Wilson, Martinsville, Ind.

**Div. 2:** Barbara Jean McDonald, Crawfordsville, Ind.; Loren McMackin, Salem, Ill.; Delores Turner, Franklin Park, Ill.; Elta Yoder, Goshen, Ind.

**Class C, Div. 1:** Hilda Lease, Westfield, Ind.; Jane Manship, Westfield, Ind.

### Woodwind Quintet

**Class A, Div. 1:** Dover, Ohio; Elk-

hart, Ind.; Hobart, Ind.; Holland, Mich.; Proviso Twp., Maywood, Ill.

**Div. 2:** East, Cleveland, Ohio; Heights, Cleveland Heights, Ohio; Joliet Twp., Joliet, Ill.; Lane Tech., Chicago, Ill.

### Cornet Quartet

**Class A, Div. 2:** Lane Tech., Chicago, Ill.; Quincy, Ill.

### Cornet Trio

**Class A, Div. 1:** Centralia, Ill.; Cathedral Latin, Cleveland, Ohio; Joliet Twp., Joliet, Ill.; J. Sterling Morton, Cicero, Ill.; Reitz, Evansville, Ind.

**Div. 2:** Heights, Cleveland Heights, Ohio; Kenmore, Akron, Ohio; Mt. Vernon, Ill.; Thornton Twp., Harvey, Ill.

**Class B, Div. 1:** Columbia City, Ind.

**Div. 2:** Clinton, Ill.; Hobart, Ind.; Marion, Ill.

### Trumpet Trio

**Class C, Div. 2:** Etna Green, Ind.; Knightstown, Ind.

### Flute Quartet

**Class A, Div. 1:** Centralia, Ill.; Heights, Cleveland Heights, Ohio; Harrison, Chicago, Ill.; Jefferson, Lafayette, Ind.

**Div. 2:** Belleville, Ill.; Winthrow, Cincinnati, Ohio; North, Columbus, Ohio; Elkhart, Ind.; Evanston, Ill.; Thornton, Henry, Ill.; W. Frankfort, Ill.

**Class B, Div. 1:** Mt. Carmel, Ill.

**Div. 2:** Columbia City, Ind.; Crawfordsville, Ind.; Clark, Hammond, Ind.; Monmouth, Ill.; Central, Xenia, Ohio.

**Class C, Div. 2:** Union City, Ind.

### French Horn Quartet

**Class A, Div. 1:** Collinwood, Cleveland, Ohio; LaSalle-Peru, LaSalle, Ill.; Pekin, Ill.; W. Frankfort, Ill.; Winthrow, Cincinnati, Ohio; York Community, Elmhurst, Ill.

**Div. 2:** Bosse, Evansville, Ind.; Harrison, Chicago, Ill.; Jefferson, Lafayette, Ind.; Morton, Cicero, Ill.; West Tech., Cleveland, Ohio.

**Class B, Div. 1:** Mooseheart, Ill.

**Div. 2:** Clark, Hammond, Ind.; Hobart, Ind.; Salem, Ill.; Tell City, Ind.

**Class C, Div. 2:** Arthur, Ill.

### Woodwind Trio

**Class A, Div. 1:** Kalamazoo, Mich.; West Tech., Cleveland, Ohio.

**Div. 2:** Highland Park, Ill.; Jefferson, Lafayette, Ind.; Lorain, Ohio; Reitz, Evansville, Ind.; Whiting, Ind.

**Class B, Div. 2:** Clark (2), Hammond, Ind.; Warren Central, Indianapolis, Ind.

**Class C, Div. 1:** Carthage, Warren, Ohio; Danville, Ind.; Tiskilwa, Ill.

**Div. 2:** Champion, Warren, Ohio; Raccoon Twp., Bridgeton, Ind.

### Bb Clarinet Quartet

**Class A, Div. 1:** Joliet, Ill.; Proviso Twp., Maywood, Ill.

**Div. 2:** Highland Park, Mich.; Hobart, Ind.; J. Sterling Morton, Cicero (1) Ill.; J. Sterling Morton, Cicero, (2) Ill.; Ross, Fremont, Ohio; Shaker, Shaker Heights, Ohio; West, Columbus, Ohio.

**Class B, Div. 1:** Barnesville, Ohio; Columbia City, Ind.; Robinson, Ill.

**Div. 2:** Brazil, Ind.; Community, Wheaton, Ill.; Mt. Carmel, Ill.; Shelbyville, Ind.

**Class C, Div. 1:** Elkhart County, Goshen, Ind.; Galva, Ill.; Rittman, Ohio.

**Div. 2:** Danville, Ind.; Raccoon Twp., Bridgeton, Ind.; Stronghurst, Ill.; Winchester, Ind.

### Snare Drum Quintet

**Class A, Div. 1:** Ashland, Ohio; Lane Tech., Chicago, Ill.; Joliet, Ill.

**Div. 2:** East, Akron, Ohio; Community, Blue Island, Ill.

### Snare Drum Trio

**Class A, Div. 1:** Glenbard Twp., Glen Ellyn, Ill.; Heights, Cleveland, Ohio.





The 8th Regional parade was probably the most enthusiastic in this year's chapter of contest history. Many of the contests were exclusively for orchestra, plus of course solos and ensembles. In this picture, the Winthrop College band of Rock Hill is passing up the avenue.

Div. 2: York Community, Elmhurst, Ill.

#### Drum Trio

Class B, Div. 1: Marion, Ill.; Monticello, Ill.

#### Drum Quintet

Class B, Div. 1: Crawfordsville, Ind.; Effingham, Ill.

#### Flute and Clarinet Duet

Class A, Div. 2: Kalamazoo Central, Kalamazoo, Mich.

#### Trombone Quartet

Class A, Div. 1: Cleveland, Ohio; Mt. Vernon, Ill.

Div. 2: Lorain, Ohio.

Class B, Div. 1: Abbott, Elgin, Ill.; Hobart, Ind.; Mooseheart, Ill.

Class C, Div. 2: Elkhart County, Goshen, Ind.

#### Brass Quintet

Class A, Div. 1: Joliet, Ill.; Proviso Twp., Maywood, Ill.

Div. 2: LaPorte, Ind.; James Ford Rhodes, Cleveland, Ohio; Urbana, Ill.

Class C, Div. 2: Bement, Ill.

#### Brass Sextet

Class A, Div. 1: Central, Evansville, Ind.; Cleveland Heights, Ohio; Isaac C. Elston, Michigan City, Ind.; Lane Tech., Chicago, Ill.; Proviso Twp., Maywood, Ill.; Urbana, Ill.

Div. 2: Centralia, Ill.; Cleveland Heights, Cleveland, Ohio; Glenbard Twp., Glen Ellyn, Ill.; Hammond, Ind.; Joliet, Ill.; J. Sterling Morton, Cicero, Ill.; Quincy Sr., Quincy, Ill.; Ross, Fremont, Ohio.

Class B, Div. 1: Coldwater, Ohio; Community, Wheaton, Ill.; Warren Central, Indianapolis, Ind.

Div. 2: Clark School, Hammond, Ind.; Crawfordsville, Ind.; Hobart, Ind.; Lisbon, Ohio; Warren Central, Indianapolis, Ind.; Monmouth, Ill.; Mt. Carmel, Ill.; Robinson, Ill.

Class C, Div. 1: University, Ann Arbor, Mich.

Div. 2: Arthur, Ill.; New Carlisle, Ind.; Union City, Ind.

#### Brass Quartet

Class A, Div. 1: Hobart, Ind.; Lane Tech., Chicago, Ill.; North High, Columbus, Ohio; Proviso, Maywood, Ill.; Thornton Twp., Harvey, Ill.; Waukegan, Ill.

Div. 2: East High, Akron, Ohio; Glenbard Twp., Glen Ellyn, Ill.; West Tech., Cleveland, Ohio.

Class B, Div. 1: Columbia City, (2) Ind.; Community, Wheaton, Ill.; Fairmount, Dayton, Ohio; Princeton, Ind.

Div. 2: Columbia City, (1) Ind.; Robinson Twp., Robinson, Ill.; Shelbyville, Ind.; Taylorville, Ill.

Class C, Div. 1: Long View, Ill.

Div. 2: New Carlisle, Ind.

#### Violin Duet

Class A, Div. 2: West Frankfort, Ill.

#### String Quartet

Class A, Div. 1: Bloom Twp., Chicago Hgts., Ill.; Lane Tech., Chicago, Ill.; Lane Tech., Chicago, Ill.; Lorain, Ohio; J. Sterling Morton, Cicero, Ill.

Div. 2: Belleville, Ill.; Heights, Cleveland Hgts., Ohio; LaPorte, Ind.; Portsmouth, Ohio.

#### String Trio

Class A, Div. 1: Proviso Twp., Maywood, Ill.; West High, Cleveland, Ohio; Whiting, Ind.

Div. 2: Salem, Ohio; Kalamazoo Central, Kalamazoo, Mich.; Bosse, Evansville, Ind.

Class B, Div. 1: Crawfordsville, Ind.; Goshen, Ind.

Div. 2: Connersville, Ind.; Greenville, Ohio.

Class C, Div. 2: Academy, Ferdinand, Ind.

#### String Quintet

Class A, Div. 1: Lorain, Ohio.

Class B, Div. 2: Warren Central, Indianapolis, Ind.

#### String Sextet

Class A, Div. 1: Quincy, Ill.

Div. 2: Bosse, Evansville, Ind.

Class B, Div. 2: Shelbyville, Ind.

#### Mixed Clarinet Quartet

Class A, Div. 1: Collinwood, Cleveland, Ohio; Joliet Twp., Joliet, Ill.; J. Sterling Morton, Cicero, Ill.; Proviso Twp., Maywood, Ill.

Div. 2: Centralia, Ill.; Central High, Evansville, Ind.; Columbia City, Ind.; Lane Tech., Chicago, Ill.; North, Columbus, Ohio; Senior, Quincy, Ill.; York, Elmhurst, Ill.

Class B, Div. 2: Coldwater, Coldwater,

Ohio; Crawfordsville, Ind.; Warren Central, Indianapolis, Ind.; Central, Xenia, Ohio.

Class C, Div. 1: Union City, Ind.; Arthur Twp., Arthur, Ill.

#### Saxophone Quartet

Class A, Div. 1: Centralia, Ill.; Elkhart, Ind.; Heights, Cleveland Hgts., Ohio; Hobart, Ind.; Lane Tech., Chicago, Ill.; Senior, Quincy, Ill.

Div. 2: Bosse, Evansville, Ind.; Central, Evansville, Ind.; Male, Louisville, Ky.; J. Sterling Morton, Cicero, Ill.; Mt. Vernon, Ill.; West Tech., Cleveland, Ohio; Winthrow, Cincinnati, Ohio.

Class B, Div. 1: Coldwater, Coldwater, Ohio; Elmhurst, Fort Wayne, Ind.; Graham, Rushville, Ind.; Morton Memorial, Knightstown, Ind.

Div. 2: Sullivan, Ill.; University, Normal, Ill.

Class C, Div. 1: Covington, Ohio; McDonald, Ohio.

Div. 2: Cannellton, Ind.

#### Saxophone Sextet

Class A, Div. 1: Jefferson, Lafayette, Ind.; Waukegan, Ill.

Div. 2: York Comm., Elmhurst, Ill.; Reitz, Evansville, Ind.

Class B, Div. 1: Effingham, Ill.; Elmhurst, Fort Wayne, Ind.; Clinton, Ill.

Div. 2: Greensburg, Ind.; Robinson, Ill.

Class C, Div. 1: Rantoul, Ill.; Union City, Ind.

#### Cello Trio

Class C, Div. 2: Morenci, Mich.

## REGION FOUR

Official Results as Reported by

Frederic Fay Swift, Regional Chairman, Iliion, New York

New York City, May 25, 26, 27. States included: Maine, Vermont, New Hampshire, Connecticut, Massachusetts, Rhode Island, New York, Pennsylvania, New Jersey, Delaware. Contest for bands, orchestras, solos, ensembles, vocal.

#### BANDS, Class A

Div. 1: Albany, N. Y., Joseph Dolvin, Dir.; East Orange, N. J., C. Paul Herfurth, Dir.; Elizabeth, N. J., Arthur H. Brandenburg, Dir.; Hamden, Conn., Clarence A. Grimes, Dir.; Hornell, N. Y., Dean L. Harrington, Dir.; Jamestown, N. Y., Arthur R. Goranson, Dir.

Div. 2: Port Chester, N. Y., Paul Weckesser, Dir.

#### Class B

Div. 1: Canandaigua, N. Y., Raymond Russell, Dir.; Massena, N. Y., Charles Robb, Dir.; Port Washington, N. Y., Paul Van Bodegraven, Dir.; Southampton, N. Y., Jesse Lillywhite, Dir.

Div. 2: Dumont, N. J., William Stehn, Dir.

#### Class C

Div. 1: Georgetown, N. Y., Burton Stanley, Dir.; Shortsville, N. Y., Emory McKerr, Dir.

Div. 2: Bellport, N. Y., Paul Koehler, Dir.; Bolivar, N. Y., Umberto Clavelli, Dir.; Haldane, Cold Spring, N. Y., Walter Cocking, Dir.

#### MARCHING BANDS, Class A

Div. 2: Waltham, Mass., Raymond Crawford, Dir.

#### Class B

Div. 1: Canandaigua, N. Y., Raymond Russell, Dir.

#### ORCHESTRAS, Class A

Div. 1: Jamestown, N. Y., Ebba Goranson, Dir.

Div. 2: Albany, N. Y., Grace Howerton, Dir.; Hamden, Conn., Clarence Grimes, Dir.



## Class B

**Div. 1:** Hudson Falls, N. Y.; Donald Chartier, Dir.

**Div. 2:** Port Washington, N. Y.; Paul VanBodegraven, Dir.

### SOLOS, Piccolo

**Div. 1:** Peter Theodore, Endicott, N. Y.; Mickey Baker, Progress, Pa.; Peter Bonini, North Plainfield, N. J.

**Div. 2:** DeForest Mattson, Randolph, N. Y.

### Flute

**Div. 1:** Boyd Cary, Massena, N. Y.; Walter Fairchild, Syracuse, N. Y.; Virginia Manley, Elizabeth, N. J.; Carolyn Grant, Mansfield, Pa.

**Div. 2:** Mickey Baker, Progress, Pa.; Peter Bonini, North Plainfield, N. J.; John McLaughlin, Olean, N. Y.; Gertrude Rubin, Williamson, N. Y.; Beatrice Rubin, Williamson, N. Y.; Ruth VanKoeving, Lyons, N. Y.

### Clarinet

**Div. 1:** John Smith, Port Washington, N. Y.; Joseph Leo, Harrisburg, Pa.; Andrew Davis, Delhi, N. Y.

**Div. 2:** Ward Wood, DeRuyter, N. Y.; Robert Sundquist, Jamestown, N. Y.; Harold Muthig, Utica, N. Y.; Theodore Johnson, Jamestown, N. Y.; Delbert Goranson, Jamestown, N. Y.; Alvin Williamson, East Aurora, N. Y.; Jack Harpster, Elizabeth, N. J.; Richard Johnson, Port Washington, N. Y.; George Furey, Scarsdale, N. Y.

### Oboe

**Div. 2:** Richard Wiley, Hudson Falls, N. Y.; Charles Morris, Coatesville, Pa.; Charles Morgan, East Aurora, N. Y.; Warren Stennard, Hamden, Conn.; Howard King, Baldwinsville, N. Y.

### Bassoon

**Div. 2:** Edgar Kirk, Harrisburg, Pa.; Harry Helfrich, Port Washington, N. Y.

### Saxophone

**Div. 1:** Robert Cohen, Port Chester, N. Y.; Frances Scharrett, Webster, N. Y.; Fred Wachtel, Elizabeth, N. J.

**Div. 2:** Charles Von Reyn, Watkins Glen, N. Y.; Anthony Vaccaro, Port Chester, N. Y.; Frank Matturo, Port Chester, N. Y.

### French Horn

**Div. 1:** Nick Poccia, Utica, N. Y.; Richard Hall, Grove City, Pa.

**Div. 2:** Virginia Vickers, Barker, N. Y.; Constance Galbertson, Elizabeth, N. J.; Robert Fish, Elmira, N. Y.; Fred Schmitt, Albany, N. Y.

### Drum Majors

**Div. 1:** Eleanor Griffin, Waltham, Mass.; Mearle Diles, Endicott, N. Y.; Eunice Martin, Waltham, Mass.; Irene Kilpatrick, Waltham, Mass.; Ruther Butterfield, Waltham, Mass.

**Div. 2:** Arnold Agliano, Port Chester, N. Y.; Marie Altork, North Plainfield, N. J.; Herbert Furber, Ontario, N. Y.; David MacMillan, Waltham, Mass.; Grace Lipps, Waltham, Mass.

### Cornet and Trumpet

**Div. 1:** Eugene Connelly, Atlantic City, N. J.; Angelo Manso, Port Washington, N. Y.; Robert Herrendon, Canandaigua, N. Y.; James Burke, Port Jefferson, N. Y.; Donald Lockhart, Belmont, Mass.; George Langstaff, Roselle Park, N. J.; Willard Bowditch, Holland Patent, N. Y.

**Div. 2:** Robert McGarran, Bloomsburg, Pa.; Leonard Panaro, Endicott, N. Y.; Allan Swanson, Jamestown, N. Y.; Robert Sodenberg, Needham, Mass.; William Fafley, Port Chester, N. Y.; Grace Pierce, Bridgewater, N. Y.; Risdon Brittan, Mohawk, N. Y.

## Trombones

**Div. 1:** Joseph Walsh, Olean, N. Y.; Genevieve Barber, Churchville, N. Y.; Frank Wanat, Springfield, N. J.; Gordon Knight, Belmont, Mass.; James DiSanto, Olean, N. Y.; Charles Payne, Willow Grove, Pa.; Richard White, Canandaigua, N. Y.; Leo Cecchi, Olean, N. Y.; Richard Benedict, Southampton, N. Y.; Robert Bruno, Groton, N. Y.; John Scott, East Providence, R. I.; Gordon Larsen, Hamilton, N. Y.; Theodore Lorenz, Harrisburg, Pa.

## Baritone

**Div. 1:** William Townley, Canandaigua, N. Y.; Charles Brainard, Penn Yan, N. Y.; Ellis Heglund, Jamestown, N. Y.;



At the Region 9 contest the Scotts-bluff, Nebraska cornet trio placed in first division for the fourth consecutive year. They are from left to right, Arden Houser, John Colbert, Leonard Bates.

John Vallani, Port Washington, N. Y.; Ruth Currie, Canton, N. Y.; Walter Elmore, Georgetown, N. Y.; James Smith, Mohawk, N. Y.; Angelo Deiso, Elizabeth, N. J.

**Div. 2:** Robert Sica, Floral Park, N. Y.

## Sousaphone-Tuba

**Div. 1:** Neshan Ayrassian, Massena, N. Y.; William Drenak, Republic, Pa.

**Div. 2:** Carleton Roberts, Lockport, N. Y.; Roy Stephens, Hornell, N. Y.; Stanley Fenton, Akron, N. Y.; Jack Reed, Summit, N. J.; Fred Smith, Port Washington, N. Y.; Richard Solleu, Hamilton, N. Y.; Ernest Davis, East Providence, R. I.; Clinton Daggon, Springfield, N. J.; Richard Mancini, Elizabeth, N. J.; Ralph Jenkins, Elizabeth, N. J.; Robert Smith, Worcester, N. Y.

## Harp

**Div. 1:** Ann Stoddard, Shortsville, N. Y.

## Violins

**Div. 1:** Robert Hyde, Haverford, Pa.; Dorothy Fowler, Dansville, N. Y.; Shirley Lipkin, Hamden, Conn.; Edward DeBasse, Hudson Falls, N. Y.; Nicholas Morano, Hudson Falls, N. Y.; Jean Doyle, Hornell, N. Y.; Robert Gabriel, Floral Park, N. Y.; John Urban, West Carthage, N. Y.; Carol Malah, Harrisburg, Pa.; Joseph Cilecek, Johnson City, N. Y.; Christine Bell, Canajoharie, N. Y.

**Div. 2:** Lucia Geretta, New Rochelle, N. Y.; Stanley Opalach, Johnson City, N. Y.; Salvatore Casale, Elizabeth, N. J.

## Viola

**Div. 1:** Florence Halstead, California, Pa.; Carl DeLacchio, Lockport, N. Y.

**Div. 2:** Stewart Wilbur, Schenectady, N. Y.

## Cello

**Div. 1:** Jack Cushman, Riverhead, N. Y.; Margaret DeLaney, Atlantic City, N. J.

**Div. 2:** Lanetti Heiser, Absecon, N. J.;

Marie Place, Hudson Falls, N. Y.; Casell Grubb, Palmyra, Pa.

## String Bass

**Div. 2:** Lawrence Wilson, Endicott, N. Y.

## Drums

**Div. 1:** Janis Carey, Ontario, N. Y.; Robert Lee, Weedsport, N. Y.; Richard Bicknell, Madison, N. Y.; Vernon Ailing, Waterloo, N. Y.; June Rivers, Port Washington, N. Y.; Mara Thomas, Waterville, N. Y.; Hamilton Witter, Evans City, Pa.; Kenneth Sefton, Grove City, Pa.; Wilda Kellogg, Georgetown, N. Y.

**Div. 2:** Harold Goldberg, North Plainfield, N. J.; Kenneth Thomas, Summit, N. J.

## Xylophone

**Div. 1:** Richard Bicknell, Madison, N. Y.; Gertrude Pritchard, Holland Patent, N. Y.; Lora Malgee, Williamson, N. Y.; Richard Gary, Gowanda, N. Y.

## ENSEMBLES, String Trio

**Div. 1:** Upper Darby, Pa.

**Div. 2:** Atlantic City, N. J.; Riverhead, N. Y.; Lockport, N. Y.

## String Quintet

**Div. 2:** Jamestown, N. Y.

## Woodwind Trio

**Div. 1:** Port Washington, N. Y.

## Woodwind Quintet

**Div. 2:** Grove City, Pa.

## Clarinet Trio

**Div. 1:** Hornell, N. Y.; Endicott, N. Y.; Chatham, N. J.

**Div. 2:** East Providence, R. I.; Port Chester, N. Y.

## Clarinet Quartet

**Div. 1:** Hornell, N. Y.; Jr. H. S., Port Washington, N. Y.; Jamestown, N. Y.; Georgetown, N. Y.

**Div. 2:** Chatham, N. J.; New Castle, Pa.; Scarsdale, N. Y.

## Flute Trio

**Div. 2:** Randolph, N. Y.

## Saxophone Quartet

**Div. 2:** Newark, N. Y.; Syracuse, N. Y.

## Cornet Trio

**Div. 1:** Painted Post, N. Y.; East Orange, N. J.; East Providence, R. I.

**Div. 2:** Georgetown, N. Y.

## Trumpet Trio

**Div. 1:** Jamestown, N. Y.; Endicott, N. Y.; Arcade, N. Y.

**Div. 2:** Massena, N. Y.; Ebensburg, Pa.

## Trumpet Quartet

**Div. 2:** Madison, N. Y.; Oneida, N. Y.

## Horn Quartet

**Div. 2:** Port Chester, N. Y.

## Brass Quintet

**Div. 1:** Endicott, N. Y.

## Brass Quartet

**Div. 2:** Hornell, N. Y.

## Brass Sextet

**Div. 1:** Barker, N. Y.; Port Washington, N. Y.; New Castle, Pa.

**Div. 2:** Southampton, N. Y.; Elizabeth, N. J.

## Brass Ensemble

**Div. 1:** Olean, N. Y.

## REGION FIVE

Official Results as Reported by

Adolph W. Otterstein, Regional Chairman, San Jose, California

San Francisco, California, May 11, 12, 13. States included: California, Nevada, Arizona. Contest for bands, orchestras, solos, ensembles and vocal.

## BANDS Class A

**Div. 1 (Superior):** Beverly Hills, Calif.; Geo. W. Wright, Dir.; Bakersfield, Calif.; Harold J. Burt, Dir.; Alhambra, Martinez, Calif.; Kenneth Dodson, Dir.



**Div. 2 (Excellent):** Belmont, Los Angeles, Calif., Chester A. Perry, Dir.; San Fernando, Calif., Charles G. Tingle, Dir.; Turlock, Calif., Alfred Rageth, Dir.; Burlingame, Calif., Eugene Brose, Dir.; Gilroy, Calif.

#### Class B

**Div. 1 (Superior):** Escondido, Calif., Lester Schroeder, Dir.; San Juan Union, Fair Oaks, Calif., P. Maddux Hugin, Dir.  
**Div. 2 (Excellent):** Winslow, Ariz., Selmer Ostlie, Dir.; Kingsburg, Calif., Elwyn S. Schwartz, Dir.; Fillmore, Calif., Geo. W. Wright, Dir.; Glenn Co., Willows, Calif., L. A. McArthur, Dir.; Antioch, Calif., Ernest P. Allwyn, Dir.

#### Class C

**Div. 1 (Superior):** Calistoga, Calif., Clifford Anderson, Dir.

#### Class E

**Div. 2 (Excellent):** McKinley Jr., Pasadena, Calif., Charles A. Dana, Dir.; Everett Jr., San Francisco, Calif., Elmo W. Werner, Dir.; Marina Jr., San Francisco, Calif., Sidney H. Wills, Dir.; South Pasadena Jr., Calif., C. A. Mendenhall, Dir.

#### MARCHING BANDS

**Div. 1 (Superior):** Santa Ana, Calif., Kenneth Helges, Dir.

**Div. 2 (Excellent):** Ely Grade, Nevada; Douglas Hawkins, Dir.; White Pine Co., Ely, Nev., Gallord L. Chamberlain, Dir.; Reno, Nev., Rolla V. Johnson, Dir.; Escondido, Calif., Lester Schroeder, Dir.

#### ORCHESTRAS Class A

**Div. 1 (Superior):** Beverly Hills, Calif., George W. Wright, Dir.; Santa Rosa, Calif., Josef V. Walter, Dir.

**Div. 2 (Excellent):** Salinas, Calif., Keith D. McKillop, Dir.; Burlingame, Calif., Elmer H. Young, Dir.

#### Class E

**Div. 1 (Superior):** Presidio Jr., San Francisco, Calif., Martin A. Pihl, Dir.

**Div. 2 (Excellent):** McKinley Jr., Pasadena, Calif., Charles Dana, Dir.

#### SOLOS, Violin

**Div. 1 (Superior):** Jimmy Getzoff, Beverly Hills, Calif.

**Div. 2 (Excellent):** Alvin Mills, Belmont, Los Angeles, Calif.

#### Marimba

**Div. 1 (Superior):** Doris Sherman, Beverly Hills, Calif.

#### Clarinet

**Div. 1 (Superior):** Warren Schneider, Turlock, Calif.

**Div. 2 (Excellent):** Arthur Sisson, San Fernando, Calif.; Frank Nelson, Winslow, Ariz.

#### Oboe

**Div. 1 (Superior):** Bob Fleming, Beverly Hills, Calif.

#### Bassoon

**Div. 2 (Excellent):** Kenyon Crawford, Beverly Hills, Calif.; Aldana Freeman, Glenn Co., Willows, Calif.

#### Harp

**Div. 1 (Superior):** Colleen Creary, Antioch, Calif.

#### Cornet and Trumpet

**Div. 1 (Superior):** Ross Hanna, Alhambra, Martinez, Calif.

**Div. 2 (Excellent):** Billy Wagner, Antioch, Calif.; Donald Brown, Gilroy, Calif.

#### Trombone

**Div. 1 (Superior):** Adrian Lanberg, Glenn Co., Willows, Calif.; Bill Elwell, San Fernando, Calif.

**Div. 2 (Excellent):** Franklin Martin, Winslow, Ariz.; William Shamhart, Alhambra, Martinez, Calif.; Marshall Cram, Antioch, Calif.; Donald Goodwin, Gilroy, Calif.

#### Baritone

**Div. 1 (Superior):** Morris Curry, Clear Lake Union, Lakeport, Calif.

#### Tuba

**Div. 1 (Superior):** Harry Nagel, Alhambra, Martinez, Calif.; Eugene Puson, Bell H. S.; James Benchimel, Clifton, Ariz.

#### Horn

**Div. 2 (Excellent):** George Raabe, Burlingame, Calif.

#### Snare Drum

**Div. 1 (Superior):** John Beatty, Reno, Nev.; Kenneth Taylor, Gilroy, Calif.

**Div. 2 (Excellent):** Wallace Trabing, Kingsburg, Calif.; Bill Slagle, Salinas, Calif.

#### Drum

**Div. 1 (Superior):** Charles Bonham, Sparks H. S.

**Div. 2 (Excellent):** Lee Palmer, Van Nuys H. S.

#### Bass Clarinet

**Div. 2 (Excellent):** Berenice Machado, Gilroy, Calif.

#### Drum Majors

**Div. 1 (Superior):** Bette Rich, El Monte, Calif.

**Div. 2 (Excellent):** Bob Anderson, Beverly Hills, Calif.

#### String Trio

**Div. 1 (Superior):** Beverly Hills, Calif.

#### Flute Quartet

**Div. 2 (Excellent):** San Fernando, Calif.

#### Clarinet Quartet

**Div. 2 (Excellent):** San Fernando, Calif.

#### Woodwind Quintet

**Div. 2 (Excellent):** Beverly Hills, Calif.

#### Brass Quintet

**Div. 1 (Superior):** Alhambra, Martinez, Calif.

#### Trombone Quartet

**Div. 1 (Superior):** San Fernando, Calif.

well, Tex.; Iraan, Tex.; Sinton, Tex.; White Oak, Longview, Tex.; Navasota, Tex.

#### Class E

**Div. 1:** Sam Houston, Amarillo, Tex.; Lubbock, Tex.

**Div. 2:** Abilene, Jr., Abilene, Tex.

#### MARCHING BANDS Class A

**Div. 1:** Weslaco, Tex.; Lubbock, Tex.; Waco, Tex.; Austin, Tex.; Abilene, Tex.

**Div. 2:** Brackenridge, San Antonio, Tex.; Stephen F. Austin, El Paso, Tex.; Amarillo, Tex.; Bowie, El Paso, Tex.

#### Class B

**Div. 1:** Yoe, Cameron, Tex.; Huntsville, Tex.; Wink, Tex.; Cisco, Tex.; Mexia, Tex.; Sweetwater, Tex.; Altus, Okla.; Palestine, Tex.; Pecos, Tex.; Ennis, Tex.

**Div. 2:** Nederland, Tex.; Harlandale, San Antonio, Tex.; Plainview, Tex.; San Benito, Tex.; Odessa, Tex.

#### Class C

**Div. 1:** Karnes City, Tex.; East Mount, Gilmere, Tex.; Union Grove, Gladewater, Tex.; Kermit, Tex.; Caldwell, Tex.; Alvin, Tex.

**Div. 2:** Coahoma, Tex.; Grandfalls, Tex.; Iraan, Tex.; Sinton, Tex.; White Oak, Longview, Tex.; Calvert, Tex.; Spearman, Tex.

#### ORCHESTRAS Class A

**Div. 1:** Brackenridge, San Antonio, Tex.; Lubbock, Tex.; Waco, Tex.; Abilene, Tex.

**SOLOS, Student Conductors**

**Div. 1:** Jack King, Abilene, Tex.; Elaine Blair, Mexia, Tex.; Henry Hensley, Groveton, Tex.; Jerry Davis, Waco, Tex.; Norman Wiley, Lubbock, Tex.

**Div. 2:** Earl Brown, Jr., Abilene, Tex.



Are they happy! They have just heard the judges announce them First division winners in the Region 9 saxophone quartet contest at Colorado Springs. They are from Alliance, Nebraska, and their names are, left to right, Albert Reddish, Eugene Jones, Betty Walker, Marjorie Miller. F. Vallette Hill is the band director at Alliance.

## REGION SIX

Official Results as reported by

Charles S. Eskridge, Regional Chairman, Wink, Texas

Abilene, Texas, April 27, 28, 29. States included: New Mexico, Texas, Oklahoma. Contest for bands, solos, ensembles.

#### BANDS Class A

**Div. 1:** Waco, Tex.; Austin, Tex.; Abilene, Tex.

**Div. 2:** Weslaco, Tex.; Lubbock, Tex.; Amarillo, Tex.

#### Class B

**Div. 1:** Wink, Tex.; Mexia, Tex.; Palestine, Tex.; Yoe, Cameron, Tex.

**Div. 2:** Harlandale, San Antonio, Tex.; Borger, Tex.; Cisco, Tex.; Altus, Okla.; Pecos, Tex.; Ennis, Tex.

#### Class C

**Div. 1:** Union Grove, Gladewater, Tex.

**Div. 2:** Royalty, Grandfalls, Tex.; East Mt., Gilmere, Tex.; Kermit, Tex.; Cald-

Lannes Hope, Borger, Tex.; Devon Floyd, Union Grove, Gladewater, Tex.; Luther Stover, Iraan, Tex.; Gretchen Bauer, Mercedes, Tex.; Helen G. Donnell, Mexia, Tex.; Dwight Tomb, Sweetwater, Tex.; Jack Perry, Sweetwater, Tex.; Gordon Flenniken, Lubbock, Tex.

#### French Horn

**Div. 1:** Jimmie Marks, Caldwell, Tex.; Avery Rush, Amarillo, Tex.; Norman Wiley, Lubbock, Tex.; June Redding, Waco, Tex.

**Div. 2:** James Sanders, Abilene, Tex.; Ralph Lane, Caldwell, Tex.; Billy Ford, White Oak, Longview, Tex.; Lowery Wallace, Lubbock, Tex.; S. R. Friedsam, Abilene, Tex.

#### Flute

**Div. 1:** Doris Middleton, Celena Park, Tex.; Douglas Emerson, Gladewater, Tex.; Elizabeth Schofield, Lockhart, Tex.; Connie Crow, White Oak, Longview, Tex.; Buddy Rogers, Gaston, Joinerville, Tex.



Kindred Muse, Palestine, Tex.; Charles Helms, Plainview, Tex.; Charlotte Stevenson, Austin, Tex.; Paul Harvey, El Paso, Tex.; U. A. Young, Waco, Tex.; Barbara Griggs, Wink, Tex.

**Div. 2:** Bryce Jordan, Abilene, Tex.; Newlyn Martin, S. F. Austin, Bryan, Tex.; Clay Lane, Caldwell, Tex.; Betty Albin, Taft, Tex.; Doris Newton, Yoe, Cameron, Tex.; Donald Yarbrow, Monahans, Tex.; Loretta Gray, Amarillo, Tex.; Irma Schumacher, Waco, Tex.; Edward Shiller, Waco, Tex.

#### **Trombone**

**Div. 1:** Paul Clark, Abilene, Tex.; Barton Hazlett, Cleburne, Tex.; Lewis McKinley, Taft, Tex.; Walter Harvey, Breckenridge, San Antonio, Tex.; James Bagley, San Marcos, Tex.; Grant Sharman, Canyon, Tex.; Bert Davis, Austin, El Paso, Tex.

**Div. 2:** Jack McGregor, Ballinger, Tex.; George Mayes, Laredo, Tex.; Algie Glover, Longview, Tex.; Pat Patterson, Waco, Tex.; Gerald Terry, Amarillo, Tex.; Bruce Reed, Austin, Tex.; Phil Rogers, Austin, Tex.; Willard Shelton, Yoe, Cameron, Tex.; Sherman R. Plummer, H. M. King, Kingsville, Tex.; Dewey Moser, Palestine, Tex.

#### **Twirling**

**Div. 1:** Jewel Lindsey, Abilene, Tex.; Billy Sanders, Abilene, Tex.; Gerry Sutton, Alamogordo, N. Mex.; Erna Kilker, Altus, Okla.; Margaret McGhee, Borger, Tex.; Irene Jones, Caldwell, Tex.; David Wade, Yoe, Cameron, Tex.; Harvey Anderson, Cleburne, Tex.; Bob Williamson, Corpus Christi, Tex.; Jimmy Sims, Ennis, Tex.; Ralph Domingue, Galena, Tex.; Verna Allen, Spearman, Tex.; Auley Luke, Taylor, Tex.; Janie Millender, Teague, Tex.; Ernestine Grant, Yaleta, Tex.; Charles Sikes, Arlington, Tex.; Frances Walton, Beaumont, Tex.; Bert Davis, Austin, El Paso, Tex.; Bobby Wood, Donna, Tex.; Arnodean Seiden, Henderson, Tex.; Julia Ross, Huntsville, Tex.; Marie Millard, Kermit, Tex.; Tom Green, Monahans, Tex.; Leonard Ramos, Pampa, Tex.; Martha Buldain, Waco, Tex.; Beauford Chambliss, Waco, Tex.

**Div. 2:** Ethel McDaniel, Alvin, Tex.; Glenn Boyd, Cisco, Tex.; Roy Brock, Cisco, Tex.; Mary Horn, Spearman, Tex.; Catherine Burleson, Amarillo, Tex.; Perky Donlivie, Odessa, Tex.; Bill Washington, Waco, Tex.

#### **Oboe**

**Div. 1:** Eugene Dale, Alamogordo, N. Mex.; Leighdell Griffin, Weslaco, Tex.; Maydene King, Weslaco, Tex.; Josephine Newton, Yoe, Cameron, Tex.; Jerry Davis, Waco, Tex.

**Div. 2:** Billy Spence, Borger, Tex.; Paul Huntington, Lefors, Tex.; Jane Nelson, Taft, Tex.; Arnold Broughton, Palestine, Tex.; George Leisnering, Austin, Tex.

#### **Sousaphone**

**Div. 1:** Charlie Thompson, Alamogordo, N. Mex.; Vernon Stonecipher, Ingleside, Tex.; Raymond Grund, Laredo, Tex.; Carl Nowlin, Marshall, Tex.; Barney Thames, Plainview, Tex.; D. W. Crain, Abilene, Tex.; Henry Gibson, San Angelo, Tex.

**Div. 2:** Ennis Walden, Corpus Christi, Tex.; Clarence Harvey, Shamrock, Tex.

#### **BBb Sousaphone**

**Div. 1:** Jimmy King, Abilene, Tex.

#### **Harp**

**Div. 1:** Cynthia Lancaster, A. & M. Consolidated, College Sta., Tex.; Wm. Bilsing, A. & M. Consolidated, College Sta., Tex.; Virginia Sheridan, S. Jacinto, Houston, Tex.; Marian Walkup, Mexia, Tex.

#### **Marimba**

**Div. 1:** Bobby McCollum, Waco, Tex.; Willene Hinchliffe, Mexia, Tex.

**Div. 2:** Laurys Hadden, Ft. Stockton,

Tex.; Mary Reading, Texarkana, Tex.; Lois Shaw, Austin, El Paso, Tex.

#### **Violin**

**Div. 1:** Rebecca Lynch, Corpus Christi, Tex.; Ruth Atkinson, Reagan, Houston, Tex.; Marguerite Owens, Odessa, Tex.; Mary Amelia Robert, Odessa, Tex.; Margaret Geyer, Brackenridge, San Antonio, Tex.; Myra Nell Peters, Brackenridge, San Antonio, Tex.; Bonnie Roberts, Jefferson, San Antonio, Tex.; Billy Moore, Senior, Waco, Tex.; Allen Sliger, Senior, Waco, Tex.; Harold Holt, Jr., Waco, Tex.

**Div. 2:** David Robins, Lamar, Houston, Tex.; Nerma Lee Hensley, Henderson, Tex.; Elizabeth Fowler, San Angelo, Tex.

#### **Viola**

**Div. 1:** Betty Hames, Corpus Christi, Tex.; James Nugent, San Angelo, Tex.

#### **Cello**

**Div. 1:** Rosalie Morgan, Corpus Christi, Tex.; Tom Leland, College Sta., Tex.; Marjory Love, Austin, Tex.; Halbert Ray, Waco, Tex.

#### **Bass**

**Div. 1:** James Williams, Borger, Tex.; Howard Lebus, Gladewater, Tex.; Carl Scarborough, Harrold, Tex.; Eugene Phillips, San Marcos, Tex.; Louise Smith, San Angelo, Tex.; James Thacker, Odessa, Tex.; Charles Pitman, Palestine, Tex.

**Div. 2:** Benton Graham, Gilmer, Tex.; Graham Robertson, Sweetwater, Tex.; Stanley Smith, Gaston, Joinerville, Tex.; Eugene Harper, Odessa, Tex.

#### **BBb Bass**

**Div. 2:** Ralph McCannles, Cisco, Tex.

#### **Clarinet**

**Div. 1:** Earl Tackett, Union Grove, Gladewater, Tex.; Mary Lee Mann, Karnes City, Tex.; Hamilton Moffett, Lancaster, Tex.; Bernard Gottlieb, Las Cruces, N. Mex.; Donald Lummus, San Angelo, Tex.

**Div. 2:** Brumly Colvert, Gladewater, Tex.; David Beaman, Martin, Laredo, Tex.; Mario Pena, Martin, Laredo, Tex.; Elpidio Uribe, Martin, Laredo, Tex.; Hensel Turner, White Oak, Longview, Tex.; Ann Crockett, Edison, San Antonio, Tex.; Jostel Greenwell, Waxahachie, Tex.; Billy Lee, Weslaco, Tex.; Kyle Crain, A.C.C. Academy, Abilene, Tex.; Russell Kilcrease, Amarillo, Tex.; Joni Barnett, Marlin, Tex.; Billy Alexander, Jefferson, San Antonio, Tex.; Dan Talbert, Waco, Tex.; John Raborn, Waco, Tex.

#### **Bb Clarinet**

**Div. 1:** Audrey Zoeller, Brackenridge, San Antonio, Tex.

**Div. 2:** Jack Young, McLean, Tex.; Edwin Pearlman, Plainview, Tex.

#### **Piccolo**

**Div. 1:** Watson Keeney, Weslaco, Tex.

**Div. 2:** Warren Brown, Edison, San Antonio, Tex.; Buddy Rogers, Gaston, Joinerville, Tex.

#### **Saxophone**

**Div. 1:** Betty Beckley, Borger, Tex.; Louie Cohn, Borger, Tex.; Chas. Perkins, S. Jacinto, Houston, Tex.; Eddie Wasserman, Tyler, Tex.; Earl Brown, Jr., Abilene, Tex.; Paul Berthelot, Amarillo, Tex.; Lorena Hatton, Amarillo, Tex.; Hugo Lowenstern, Amarillo, Tex.; Buddy Meyer, Amarillo, Tex.; Ken Fox, Odessa, Tex.

**Div. 2:** Afton Edwards, Borger, Tex.; Lucille Warminski, White Deer, Tex.; Randolph South, Hutchins, Wilmer, Tex.; Billy Alexander, Jefferson, San Antonio, Tex.; Ennique Flores, Austin, Tex.; Jack Gray, San Angelo, Tex.; Thomas Norwood, Waco, Tex.

#### **Alto Saxophone**

**Div. 1:** Marjorie Novich, Marlin, Tex.; Harton Shipley, Waco, Tex.

**Div. 2:** Grace Foster, Spur, Tex.

#### **Baritone**

**Div. 1:** Archie Grusendorf, San Marcos, Tex.; Dick Carpenter, Weslaco, Tex.;

Fred Moser, Waco, Tex.; Andrew Ryals, Waco, Tex.; Elmer Hinkle, Altus, Okla.

**Div. 2:** Harold Watkins, Borger, Tex.; David Robbins, Lamar, Houston, Tex.; Lorrel Cagle, Raymondville, Tex.; Joe Baker, Gaston, Joinerville, Tex.; Eugene Blair, Plainview, Tex.; Emil Seewald, Brackenridge, San Antonio, Tex.; Pete Dobbins, Spur Jr., Tex.; Martin Hammer, Wink, Tex.; J. Roy Smith, Amarillo, Tex.; Barrett Wyont, Austin, Tex.; Jim Baskin, Yoe, Cameron, Tex.

#### **Cornet**

**Div. 1:** Jennings McLean, Caldwell, Tex.; Floyd Wade, Overton, Tex.; Lawrence Tucker, Port Arthur, Tex.; Faye Moser, Waco, Tex.; Bill Prather, Austin, Tex.; James Williams, Marlin, Tex.; Lannes Hope, Borger, Tex.; John Haynie, Cisco, Tex.

**Div. 2:** Clarence Hall, Harrold, Tex.; Glenn Smith, Hereford, Tex.; Joe Regillie, Reagan, Houston, Tex.; Forrest McCarge, Kermit, Tex.; Floyd Johnson, New London, Tex.; Cecil Ketchum, Overton, Tex.; Glen Tableman, Cisco, Tex.; Joe Mims, Palestine, Tex.

#### **Trumpet**

**Div. 1:** Leon Raper, Tyler, Tex.

**Div. 2:** Harold Wallace, Brackenridge, San Antonio, Tex.; Geo. Bledsoe, Brackenridge, San Antonio, Tex.

#### **Tuba**

**Div. 1:** William Spears, Weslaco, Tex.; Gordon Monroe, Waco, Tex.

**Div. 2:** James Stewart, Karnes City, Tex.; Floyd Rogers, Weslaco, Tex.; Marten Grimes, Austin, Tex.

#### **Bass Horn**

**Div. 2:** Lindie Purdie, Overton, Tex.; Jonny Pickering, Midland, Tex.

#### **Bassoon**

**Div. 1:** A. J. Sherman, Van, Tex.; Joe M. Brown, Austin, Tex.

**Div. 2:** Bob Hager, Weslaco, Tex.

#### **Drums**

**Div. 1:** Jessie Marie McCulloch, Huntsville, Tex.; Willene Hinchliffe, Mexia, Tex.; Fred Williams, Brackenridge, San Antonio, Tex.

**Div. 2:** Margaret Madara, Alvin, Tex.; Mary Begley, Shamrock, Tex.; Jack Wood, Palestine, Tex.; Edwin Perry, Palestine, Tex.

#### **Snare Drums**

**Div. 1:** Howard Holmes, White Oak, Longview, Tex.; George Crow, White Oak, Longview, Tex.; Cornelios Harris, Overton, Tex.; Dwight Tomb, Sweetwater, Tex.; Henry Fulgham, S.F.A., Bryan, Tex.; Bruce Duke, Brackenridge, San Antonio, Tex.; Betty Snyder, Jefferson, San Antonio, Tex.

**Div. 2:** Dorothy Kelly, Boling, Tex.; Mildred Stotts, Caldwell, Tex.; L. C. Fisher, White Oak, Longview, Tex.; Patricia Wadley, Yaleta, Tex.; Paul Holmes, Abilene, Tex.; Harold Cash, Waco, Tex.

#### **Drum Majors**

**Div. 1:** Evelyn Gray, Hearne, Tex.; Earl Tracy, Hearne, Tex.; Jack Fetzner, Reagan, Houston, Tex.; Marvin Zindler, Lamar, Houston, Tex.; R. C. Calk, Iraan, Tex.; Kimbrew Carson, Longview, Tex.; Jack Coman, Mexia, Tex.; Velma Quinn, Navasota, Tex.; F. R. Woodward, Odessa, Tex.; Patsy Ruth Livingston, Orange, Tex.; Eula Jean Alford, Overton, Tex.; Jack Howell, Pasadena, Tex.; Curtis Hinky, Pecos, Tex.; Eugene Hendon, Pecos, Tex.; Chas. Wamock, Pecos, Tex.; Jayne Rhinehart, Pharr, S. Juan, Pharr, Tex.; Bernice Baden, Pharr, S. Juan, Pharr, Tex.

**Div. 2:** Madye Bailey, Iraan, Tex.; Theron Boothe, New London, Tex.; Melvin Wilson, Port Arthur, Tex.

#### **Clarinet Ensemble**

**Div. 2:** Abilene, Tex.



**Clarinet Trio**  
Div. 1: Kermit, Tex.; Brackenridge, San Antonio, Tex.; Wink, Tex.; Monahans, Tex.

Div. 2: Palestine, Tex.

**Clarinet Quartet**  
Div. 1: Gladewater, Tex.; Reagan, Houston, Tex.; Lamar, Houston, Tex.; Waco, Tex.; Weslaco, Tex.; Pecos, Tex.; Henderson, Tex.

Div. 2: Lamesa, Tex.; White Oak, Longview, Tex.; Spur, Tex.; Weslaco, Tex.; Cisco, Tex.; Plainview, Tex.

**Woodwind Trio**  
Div. 1: White Oak, Longview, Tex.; Weslaco, Tex.

**Woodwind Quintet**

Div. 1: Plainview, Tex.

Div. 2: Weslaco, Tex.; Yoe, Cameron, Tex.; Mexia, Tex.; Palestine, Tex.

**Marimba Duo**

Div. 1: Ft. Stockton, Tex.

**Flute Trio**

Div. 1: Waco, Tex.; Amarillo, Tex.; Odessa, Tex.

**Flute Quartet**

Div. 2: Palestine, Tex.

**Cornet Trio**

Div. 1: Caldwell, Tex.; Cisco, Tex.; Yoe, Cameron, Tex.; Pharr, S. Juan A., Pharr, Tex.

Div. 2: Corpus Christi, Tex.; Grandfalls, Tex.; Longview, Tex.; Pecos, Tex.

**Trumpet Trio**

Div. 1: Brackenridge, San Antonio, Tex.

**Cornet Quartet**

Div. 2: Crockett, Tex.; Wink, Tex.

**French Horn Quartet**

Div. 1: Abilene, Tex.; Huntsville, Tex.; Mexia, Tex.

Div. 2: Brackenridge, San Antonio, Tex.

**Brass Quartet**

Div. 1: White Oak, Longview, Tex.

Div. 2: Waco, Tex.; Altus, Okla.; Borger, Tex.

**Brass Sextet**

Div. 1: Abilene, Tex.; Caldwell, Tex.; Overton, Tex.; Pecos, Tex.; Mexia, Tex.; Brackenridge, San Antonio, Tex.; Weslaco, Tex.; Palestine, Tex.

Div. 2: Union Grove, Gladewater, Tex.; Plainview, Tex.; Sinton, Tex.; Austin, Tex.

**Brass Quintet**

Div. 2: Weslaco, Tex.

**Trombone Quartet**

Div. 2: Weslaco, Tex.; Palestine, Tex.

**Saxophone Quartet**

Div. 1: Bowie, El Paso, Tex.; Waco, Tex.; Odessa, Tex.

Div. 2: Bryan, Tex.

**Drum Quintet**

Div. 1: Waco, Tex.

Div. 2: H. M. King, Kingsville, Tex.; Odessa, Tex.

**String Quartet**

Div. 1: Corpus Christi, Tex.; Reagan, Houston, Tex.; Brackenridge, San Antonio, Tex.

**Saxophone Sextet**

Div. 1: Borger, Tex.

Div. 2: New London, Tex.

**Drum Ensemble**

Div. 1: Salem, Troup, Tex.; Yaleta, Tex.

**Snare Drum Trio**

Div. 2: Overton, Tex.

**Drum Trio**

Div. 1: White Oak, Longview, Tex.

Div. 2: Odessa, Tex.

## REGION SEVEN

Official Results as Reported by

L. Bruce Jones, Regional Chairman,

Little Rock, Ark.

Little Rock, Ark., May 12, 13. States included: Arkansas, Louisiana, Mississippi, Alabama, Tennessee, Kentucky. Contest for bands, solos, ensembles.

## BANDS, Class A

Div. 1: Little Rock, Ark.; Byrd, Shreveport, La.; Collinsville, Ill.

Div. 2: Clarksdale, Miss.; Fair Park, Shreveport, La.; Fortier, New Orleans, La.; Wewoka, Okla.; Classen, Oklahoma City, Okla.

## Class B

Div. 1: Greenville, Ill.; Greenwood, Miss.

Div. 2: McGehee, Ark.; Istrouma, Baton Rouge, La.; Louisville, Miss.

## Class C

Div. 2: Shidler, Okla.; Itta Bena, Miss.; Konawa, Okla.

## MARCHING BANDS, Class A

Div. 1: Little Rock, Ark.; Wewoka, Okla.

Div. 2: North Little Rock, Ark.; Fortier, New Orleans, La.

## Class B

Div. 1: Louisville, Miss.; Greenwood, Miss.

Div. 2: Stuttgart, Ark.; Texarkana, Ark.; Luther, La.; McGehee, Ark.

## Class C

Div. 1: Itta Bena, Miss.

Div. 2: Smackover, Ark.

## SOLOS, Flute

Div. 1: Billy Bell, Little Rock, Ark.; Cleo Christiansen, Byrd, Shreveport, La.; Billy Marshall, Fair Park, Shreveport, La.; Charles Ehrenberg, Pine Bluff, Ark.; Clay Williams, Clarksdale, Miss.; Janet Marx, Soldan, St. Louis, Mo.

Div. 2: Howell Peebles, Greenwood, Miss.

## B Flat Clarinet

Div. 1: Henry C. Galick, Classen, Okla. City, Okla.; Edwin Viether, Collinsville, Ill.; Charlie Murphy, Itta Bena, Miss.; Ben Jenkins, Classen, Okla. City, Okla.; Salvatore Gallo, High, Baton Rouge, La.; Mary Young Vance, Tahlequah, Okla.; Ralph Atkinson, El Dorado, Ark.; Peter Gallodoro, Holy Cross, New Orleans, La.

Div. 2: Gilbert Carp, Fortier, New Orleans, La.; Ned Owen, Pine Bluff, Ark.; Marion Lucille Dillinger, Hannibal, Mo.; Edward Cooper, Fair Park, Shreveport, La.; Jack Eeds, Fort Smith, Ark.; Harriett Crawford, Byrd, Shreveport, La.

## Alto Clarinet

Div. 1: Regina Wenzel, Collinsville, Ill.; Donald Nickel, Fair Park, Shreveport, La.; Louise Hawkins, Ouachita, Monroe, La.

Div. 2: Doris Robinson, Byrd, Shreveport, La.; Joyce Watkins, Chillicothe, Mo.

## Bass Clarinet

Div. 1: W. M. Chisolm, Meridian, Miss.; Bedella Moon, Shreveport, La.; Olive Walker, Collinsville, Ill.

Div. 2: Barry Seng, Greenwood, Miss.; Ray Cascard, Byrd, Shreveport, La.; Boyce Norwood, Corinth, Miss.

## Cornet and Trumpet

Div. 1: Rodney Kendrick, Fair Park, Shreveport, La.; Alois Hirt, Jesuit High, New Orleans, La.; Herman Steck, Pine Bluff, Ark.; Hazel Wingate, Wewoka, Okla.; Sammy Swor, Fair Park, Shreveport, La.; Leslie Crumpler, Camden, Ark.

Div. 2: Bill Belshaw, Edwardsville, Ill.; Harold Taft, Enid, Okla.; Vernon Kistner, Fortier, New Orleans, La.; Wilford Skinner, Fort Smith, Ark.; El Sarah Bowden, McAlester, Okla.; Morris Auston, Ouachita, Monroe, La.; Frank Whittington, McComb, Miss.; Ralph Irving, Neville, Monroe, La.; Phyllis Bloomer, Byrd, Shreveport, La.; Clarence Laughter, Cleveland, Miss.; Wallace Vansickle, Hope, Ark.

## French Horn

Div. 1: Perry Tudor, Enid, Okla.; Thomas Harrod, North Little Rock, Ark.; Jack Fletcher, Wewoka, Okla.; Addison Collins, Fair Park, Shreveport, La.; Vincent Orso, St. Aloysius, Shreveport, La.

Div. 2: Leonard Schwartz, Classen, Ok-

lahoma City, Okla.; Masie Miller, Novinger, Mo.; David Howard, Jefferson City, Mo.; Stanley Howard, Jefferson City, Mo.; Wilma Jean Chandler, Collinsville, Ill.; Paul Antoon, Greenwood, Miss.; Purson Bobo, Clarksdale, Miss.; Eckles Jennings, Cleveland, Miss.; Josephine Orso, Sacred Heart, New Orleans, La.

## Trombone

Div. 1: Jack Sunney, Maud, Okla.; Jimmy Whitsitt, Little Rock, Ark.; June Langhauser, Beaumont, St. Louis, Mo.; Mike McKinnon, McComb, Miss.; Charlie Wells, Clarksdale, Miss.; Gale Rogers, Fair Park, Shreveport, La.; Gerald Hirt, Jesuit, New Orleans, La.; J. T. Luck, Hope, Ark.; Sonny Washburn, Monroe, La.

Div. 2: Richard Mills, Hannibal, Mo.; Hardy Woodbridge, Tchula, Miss.; Herschell Wilmoth, Texarkana, Ark.; Buford Mitchell, Stuttgart, Ark.; Kennedy Morelock, Byrd, Shreveport, La.; Howell Osborne, Fort Smith, Ark.; Nat Davis, Cleveland, Miss.; Milton Corbett, Fair Park, Shreveport, La.; Francis Wilson, Whitehaven, Tenn.; Charles Meyer, Bowlegs, Okla.

## Baritone

Div. 1: Walter Schleiff, Fort Smith, Ark.; Marcella Adamick, Collinsville, Ill.; Scott Wright, Chillicothe, Mo.; Ralph Hale, Cleveland, Miss.; Lyndol Mitchell, Itta Bena, Miss.; Tim Alven, Byrd, Shreveport, La.; Carl Woolsey, Pine Bluff, Ark.; Lamar Young, Meridian, Miss.

Div. 2: Jim E. Leonard, Edwardsville, Ill.; Levine Tompson, Ouachita, Monroe, La.; E. B. Jones, Magnolia, Ark.; Benton Keeton, Grenada, Miss.; Jack Madden, Byrd, Shreveport, La.; Leonard Joplin, Fair Park, Shreveport, La.; John Hindman, Greenwood, Miss.

## Bass

Div. 1: Woodyard McDowell, Little Rock, Ark.; Eldon Dounds, Comanche, Okla.; Bill Stanley, Bristow, Okla.; Brenehen, Classen, Okla. City, Okla.; Edward Faust, Fair Park, Shreveport, La.; Gene Gorton, Hannibal, Mo.; Jack Katsenstein, Byrd, Shreveport, La.

Div. 2: Harvey Woolsey, Chillicothe, Mo.; Charles Flair, Fortier, New Orleans, La.; Tom Redden, Pine Bluff, Ark.; Wilson Barnett, Stuttgart, Ark.; James Adams, Magnolia, Ark.; Bobbie Bayne, Fort Smith, Ark.; Bill Collins, Greenwood, Miss.; Paul Olschuer, Byrd, Shreveport, La.; Leroy Allain, Fortier, New Orleans, La.; Nevin Sledge, Cleveland, Miss.

## Oboe

Div. 1: Robert Culberson, Fair Park, Shreveport, La.; Charlie Rust, Clarksdale, Miss.; Thomas Nichols, Corinth, Miss.

Div. 2: Charles Gibbins, Meridian, Miss.; Robert Revere, McComb, Miss.; Billy Ross Robinson, Wewoka, Okla.

## English Horn

Div. 2: Katherine Emig, Collinsville, Ill.

## Bassoon

Div. 1: Charles Frisbie, Fortier, New Orleans, La.; John R. Shippley, Fort Smith, Ark.; Carolyn Wilhoite, High, Oklahoma City, Okla.; Katherine Simons, Prairie View, Seminole, Okla.

Div. 2: Henry Wineget, Fair Park, Shreveport, La.; Jack Bodie, Pine Bluff, Ark.; John Rea, McComb, Miss.

## Saxophone

Div. 1: Pauline Moore, Tonkawa, Okla.; Edward King, Tahlequah, Okla.; Max Walte, Bowlegs, Okla.; Harold Blande, Fair Park, Shreveport, La.; Bobbie Warren, Granada, Miss.; Robert Bates, Collinsville, Ill.

Div. 2: Eugene Cheney, High, Baton Rouge, La.; Emily Fenesci, Fortier, New Orleans, La.; Ruth Handrick, Texarkana, Ark.; William Routon, Hope, Ark.; Mar-

(Turn to page 20)





By Roy C. Knapp  
Kimball Hall, Chicago

# Tympani TUNING

*Last of a Series of Three Articles*

(Excerpts from his Lesson Studies)

## *On the Fundamental Rudiments of Mallet Technique and Tuning*

● **IN THIS ARTICLE**, the last of the series of three, is given the Tuning method employed through the scale system. There are other methods if one knows the chord system of singing intervals, and finally singing from one interval to another interval. (That is, from one note to another note.) With sincere study and practice, this will enable you to tune your tympani without the aid of bells.

Tuning is most important, and very often players do not consider the importance of the intonation of the tympani, relative to other instruments, correctly tuned. The diagram below will show you the range of notes the tympani will produce. In tuning to get higher notes on either tympani than shown in the diagram below, you will produce a hard, non-vibrant unmusical tone; and in tuning to get lower notes than the diagram shown, you will produce a very flabby, rather indefinite tone.

Carry an A-440 tuning fork in your pocket, until you can sing at any time the note A, without using the fork. The purpose is to get a definite pitch in your mind, and be able to sing any interval or sing from any given note to the interval change required in the composition. If you can sing intervals, you can tune tympani. The bass clef is used for tympani notation.

The heads should be even in tone quality and pitch. Touch lightly all around the head, and even the pitch and tone by adjusting hand screws. Use the screw directly across from the spot you test, and then go to the next one, and do the same, until each screw has been used. The toe is pushed downward for high note production; and the heel pushed downward for low note production. The action is light and easy. To adjust the tympani pedal to exact evenness of foot tension, tune the 28" tympani to low E; and the 25" tympani to low A. That gives you the necessary slack in the heads. Then move the pedal up and down, and if the pedal will not stay in a firm position, turn spring screw, located above toe, to left or right until your pedal stays in the position you desire. This will regulate the spring to hold properly. When you come in, and it is damp, the heads will be down, and the toe of the pedal down. Then pull your tympani head up with hand screws, to pitch of E on the 28" tympani; or A on the 25" tympani. If the head pitch is high and heel of pedal down, caused from dryness, then let your tympani head down with hand screws to E on 28" tympani; and A on the 25" tympani. When tympani are not in use, leave tympani tuned to C on the small tympani; and G on the large tympani. Do not release all head tension.

In tuning from any given note, to a lower note, when possible press center of head to take out the slack for evenness of tone. In tuning, use the end of middle finger lightly on beating spot, to get required pitch. The use of bells, and loud strokes on the tympani, for tuning, is unprofessional and annoying; and you can train yourself in a

short time to accomplish expert ear training by the method used in the exercises below. Solfège system of ear training with voice is used in different methods.

If you follow the instructions in the tuning method, it will be only a short time until you can sing the interval changes required. The stopping of tones after their note values is most important, so the tone of the tympani will not interfere with possible chordal changes in the composition. *Play only the value of the note written. You are a soloist only when a solo passage is written for your instrument*, and then to the dynamics of the director's interpretation. Study and analyze the conductor's scores of compositions. It will give you the proper understanding of the relation of the tympani to the other instruments. You can write tympani parts from scores or bass parts for compositions that have no tympani parts printed. The requirement to be a good tympanist, is to be a good musician. Our best percussionists get their first musical training in the school and many are ready for the professional field at the finish of school. Music is an education, whether or not you follow it up professionally after leaving school; although I know of many who have paid their way through college, and used this profession to good advantage after leaving college.

### Chart of Tones of the Large and Small Tympani

TONES OF THE LARGE TYMPANI					TONES OF THE SMALL TYMPANI				
E	F	G	A	B♭ C	D	E	F	F♯	
POSSIBLE LOW TONE					POSSIBLE HIGH TONE				
F♭	F♯	G♯	B	C♯	D♯	E♯	G♭		
G♭	A♭		C♭	D♭	E♭	F♭			
POSSIBLE LOW TONE					POSSIBLE HIGH TONE				

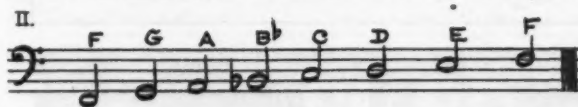
I. All intervals in voice and ear training are produced from whole tones, or half tones, or both. All examples are in the keys of F and C Major. Study each interval of every key. For example C to E♭ is a Minor third interval; C to D♯ is in sound, only a Minor third interval. Do not be confused in the sound production relative to the actual name of interval. An interval is the distance between one note to another, F to G, or F to C♯, etc.

Major Scale. Key of F

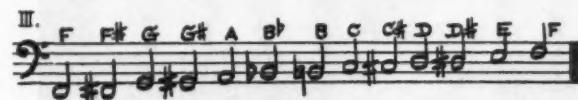
II. The natural range of tones, one octave, produced on the two tympani from lowest tone on large tympani, (F), to



highest tone on small tympani octave above (F), is a complete octave, or in range of tones, an F Major Scale. You may employ the Solfège do, re, mi, etc., word system; or sing



tones with an *AH* tonal production. Sing notes of Major scale, (F, G, A, B $\flat$ , C, D, E, F), up. Then sing notes of Major scale (F, E, D, C, B $\flat$ , A, G, F), down. Use your bells or piano to test your accuracy of intonation of the notes or intervals of the Major scales in your singing. If you can sing intervals of scale; you can tune your tympani. In singing a major scale, you are singing five whole tones, and two half tone intervals in the compass in range of one octave. Acquaint yourself with all Major scales.



#### Chromatic Scale Key of F

III. The chromatic scales are intervals of half tones. Sing notes of chromatic scale, F, F $\sharp$  (or G $\flat$ ), G, G $\sharp$  (or A $\flat$ ), A, B $\flat$  (or A $\sharp$ ), B (or C $\flat$ ), C (or B $\sharp$ ), C $\sharp$  (or D $\flat$ ), D, D $\sharp$  (or E $\flat$ ), E (or F $\flat$ ) to F up. Then sing notes of chromatic scale, F, E (or F $\flat$ ), D $\sharp$  (or E $\flat$ ), D, C $\sharp$  (or D $\flat$ ), C (or B $\sharp$ ), B (or C $\flat$ ), B $\flat$  (or A $\sharp$ ), A, G $\sharp$  (or A $\flat$ ), G, F $\sharp$  (or G $\flat$ ), to F, down. Sing the half tones of the natural range of one octave, chromatic scale, to the lowest tone on large tympani, (F), to highest tone on small tympani, (octave above F). This will enable you to sing any half tone up or down, from any given note. Acquaint yourself with chromatic scales in all keys.

Half tone intervals. Sing up second tone of chromatic scale, F to F $\sharp$  (or G $\flat$ ), or C to C $\sharp$  (D $\flat$ ), etc. Then sing down, F $\sharp$  (G $\flat$ ), to F or C $\sharp$  (D $\flat$ ), to C, etc. This will enable you to sing any half tone up or down, from any given note. Examples are in keys of F and C. Sing in every key.

Whole tone intervals are equivalent to two half tone intervals. Sing up second tone in Major scale, F to G, or C to D, etc. Then sing down G to F, or D to C, etc. This will enable you to sing whole tones up or down from any given note. Sing in every key.

Minor third intervals are equivalent to a whole tone and a half tone. Sing up second tone in Major scale, F, G, then half tone to A $\flat$ , (G $\sharp$ ), or C to D to E $\flat$ , (D $\sharp$ ), etc. Then sing down A $\flat$  (G $\sharp$ ), G to F, or E $\flat$ , (D $\sharp$ ), D to C, etc. Chart will show you all intervals in every key. Sing in every key.

Major third intervals are equivalent to two whole tones. Sing up third tone of Major scale, F, G, to A or C, D to E, etc. Then sing down, A, G, to F, or E, D to C, etc. Sing in every key.

Major fourth intervals are equivalent to two whole tones and one half tone. Sing up fourth tone of Major scale, F, G, A, to B $\flat$ , (A $\sharp$ ), or C, D, E, to F, etc. Then sing down, B $\flat$ , (A $\sharp$ ), A, G to F, or C, D, E, to F, or F, E, D, to C, etc. Sing in every key.

Augmented fourth intervals are equivalent to three whole tones, or two whole tones and two half tones—the latter which we employ. Sing up fourth tone of Major scale, F, G, A, B $\flat$ , (A $\sharp$ ), then half tone to B $\flat$  (C $\flat$ ), or C, D, E, F, to F $\sharp$  (G $\flat$ ), etc. Then sing down, B, B $\flat$ , (A $\sharp$ ), A, G, to F, or F $\sharp$ , (G $\flat$ ), F, E, D, to C, etc. Sing in every key.

Major fifth intervals are equivalent to two whole tones, half tone, and whole tone. Sing up fifth tone of Major scale, F, G, A, B $\flat$ , (A $\sharp$ ), C, or C, D, E, F, to G, etc. Then sing down C, B $\flat$  (A $\sharp$ ), A, G, to F, or G, F, E, D, to C, etc. Sing in every key.

Augmented fifth intervals are equivalent to four whole tones, or two whole tones, half tone, whole tone, and half tone—the latter we employ. Sing up fifth tone of Major scale, F, G, A, B $\flat$ , (A $\sharp$ ), C, then half tone to C $\sharp$ , (D $\flat$ ), or C, D, E, F, G, to G $\sharp$ , (A $\flat$ ). Then sing down, C $\sharp$ , (D $\flat$ ), C, B $\flat$ , (A $\sharp$ ), A, G, to F, or G $\sharp$ , (A $\flat$ ), G, F, E, D, to C, etc. Sing in every key.

Major sixth intervals are equivalent to two whole tones, half tone, and two whole tones. Sing up F, G, A, B $\flat$ , (A $\sharp$ ), C, to D, or C, D, E, F, G, to A, etc. Then sing down, D, C, B $\flat$  (A $\sharp$ ), A, G, to F, or A, G, F, E, D, to C, etc. Sing in every key.

Minor seventh intervals are equivalent to two whole tones, half tone, two whole tones and half tone. Sing up F, G, A, B $\flat$ , (A $\sharp$ ), C, D, then up half tone to E $\flat$ , (D $\sharp$ ), or C, D, E, F, G, A, to B $\flat$ , (A $\sharp$ ). Then sing down E $\flat$ , D, C, B $\flat$ , (A $\sharp$ ), A, G, to F, or B $\flat$  (A $\sharp$ ), to A, G, F, E, D, to C, etc. Sing in every key.

Major seventh intervals are equivalent to same rule as minor seventh, with added half tone interval. Sing up seventh tone of Major scale, F, G, A, B $\flat$ , (A $\sharp$ ), C, D, to E, (F $\flat$ ) or C, D, E, F, G, A, to B, (C $\flat$ ). Then sing down, E, D, C, B $\flat$  (A $\sharp$ ), A, G, to F, or B (C $\flat$ ), A, G, F, E, D, to C, etc. Sing in every key.

The intervals of the octave are equivalent to the intervals of the former seven rules with half tone added. Sing up F, G, A, B $\flat$ , (A $\sharp$ ), C, D, E, half tone to F, or C, D, E, F, G, A, B, to C, etc. Then sing down, F, E, D, C, B $\flat$  (A $\sharp$ ), A, G, to F, or C, B, A, G, F, E, D, to C, etc. Sing in every key.

After technique and tuning are developed, the tympanist must acquire routine and constantly strive to improve his musicianship.

Rehearse and play with all types of musical organizations possible, and strive always to do your best work. Continue to study music in all phases, with emphasis on harmony, as you will be constantly concerned with intervals and fast tuning changes, and only through an understanding, practice, and application of harmonic structure can the tympanist acquire the ability to make rapid and accurate tuning changes.

The tympanist, too, must develop rhythmic accuracy to a marked degree, due to the predominating rhythmic influence of the tympani. Study and have a working knowledge of all rhythms, and understand how to correctly COUNT all rhythmic figures and combinations in the various rhythms.

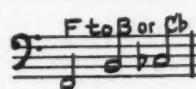
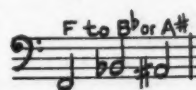
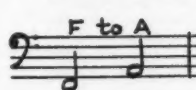
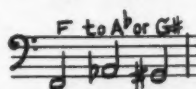
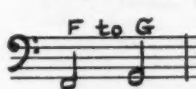
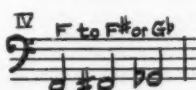
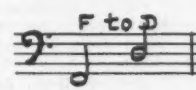
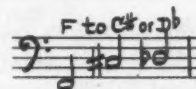
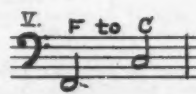
Listen to good orchestras and bands, and all types of good music; study scores, and avail yourself of every opportunity to hear and observe good tympanists.

Remember, no one can practice these exercises and develop musicianship for you. It can be done only through study, practice, and routine; and these fundamentals will show you the principles necessary. Conscientious effort in this direction will bring results.

In my three articles I have given you exactly the methods taught in the studio to my pupils, which number many of the outstanding drummers in this country. I sincerely hope I have been of some service to you.

Hope to continue to write for you next fall in later editions of *THE SCHOOL MUSICIAN*, studies for drum and mallet played instruments.

Enjoy your vacation with regular study periods, and PLAY.





(Continued from page 17)

vin Levy, Soldan, St. Louis, Mo.; Josephine Powers, Clarksdale, Miss.; Bill Wood, Charleston, Miss.; Albert Randian, Hannibal, Mo.; Harold Walker, Fair Park, Shreveport, La.

#### Violin

Div. 1: Rosemary Culmer, Classen, Oklahoma City, Okla.; Peggy Huckstep, Chillicothe, Mo.

Div. 2: Virginia Dillinger, Chillicothe, Mo.; John R. Shippley, Fort Smith, Ark.

#### Viola

Div. 1: John R. Shippley, Fort Smith, Ark.

Div. 2: Emogene Otton, Hannibal, Mo.; Robert Divimell, Classen, Okla. City, Okla.

#### Cello

Div. 2: Marion Lucille Dillinger, Hannibal, Mo.; Sally Wermot, Classen, Okla. City, Okla.

#### String Bass

Div. 1: Albert Randian, Hannibal, Mo.

Div. 2: Velma Jean Surber, Konawa, Okla.

#### Harp

Div. 2: Laurie Butts, Little Rock, Ark.

#### Marimba

Div. 1: Gwendolyn Dean, Little Rock, Ark.; Jane Humphries, Monroe, La.; Kathryn Reich, Duncan, Okla.; Virginia Lowery, Cleveland, Miss.; Joy Boggs, Chillicothe, Mo.; Louise Harwell, Byrd, Shreveport, La.; Virgil Adkins, Clarksdale, Miss.; Tommie Fae Greenlee, Pine Bluff, Ark.

#### Piccolo

Div. 2: Joe Pearce, Whitehaven, Tenn.; George Schoenbeck, Little Rock, Ark.

#### Drum

Div. 1: Jack Bliss, Bagley, Tahlequah, Okla.; Dorice Fincher, El Dorado, Ark.; Charles Wells, Greenwood, Miss.; Fred Watters, Byrd, Shreveport, La.; Robert Mitchell, Itta Bena, Miss.; Wallace Jobauch, Collinsville, Ill.

Div. 2: Julia Pense, Fort Smith, Ark.; Glynn Roberts, Little Rock, Ark.; Claude Hall, Fair Park, Shreveport, La.; Eddie Baker, McComb, Miss.; David Heller, Stillwater, Okla.; Mildred Woolsey, Classen, Oklahoma City, Okla.; Bob Wheeler, Classen, Oklahoma City, Okla.; Randall Prothro, Byrd, Shreveport, La.

#### Student Conductor

Div. 1: George Thompson, Little Rock, Ark.; Loretta Metzger, Collinsville, Ill.

Div. 2: Billy Bell, Little Rock, Ark.; Kennard Tompkins, Little Rock, Ark.; Woodyard McDowell, Little Rock, Ark.; Eugene Blanke, Fortier, New Orleans, La.; J. I. Luck, Hope, Ark.; Charles Maurer, Collinsville, Ill.

#### Drum Major

Div. 1: Donald Landry, Istrouma, Baton Rouge, La.; Wellington McNett, Tahlequah, Okla.; Seth Rachel, Byrd, Shreveport, La.; W. McDaniel, Vicksburg, Miss.; Harris Magruder, Itta Bena, Miss.; Robert Revere, McComb, Miss.; Max Paul, Wewoka, Okla.

Div. 2: C. Rial, McGehee, Ark.; Charles Strickland, Fair Park, Shreveport, La.; George Kelley, Cleveland, Miss.; Sonny Hill, Itta Bena, Miss.; Scott Smith, High, Baton Rouge, La.; Jack Rutledge, Byrd, Shreveport, La.; Eddie Cox, DeWitt, Ark.; David Ledet, Little Rock, Ark.; James O'Cain, Pine Bluff, Ark.; Mary Whitworth, Hope, Ark.; Opal Holmes, DeWitt, Ark.

#### String Quartet

Div. 1: Hannibal, Mo.; Classen, Oklahoma City, Okla.

#### String Quintet

Div. 2: Hannibal, Mo.

#### Flute Quartet (and Trio)

Div. 1: Little Rock, Arkansas Quartet.

Div. 2: Hannibal, Mo. Quartet; Tex-

## Bet They're Prettiest in the World, Too



Attractiveness in addition to playing ability, does much to make up an outstanding band, as these girls of Winthrop College, Rock Hill, South Carolina, prove. Professor Mark Biddle of the college music department is the fortunate director.

Rock Hill, S. C.—With a band of 64 players plus 10 twirlers and a head drum major, Winthrop College claims the title to the largest woman's college band in the world. This fine band was organized only last October by its present director, Professor Mark Biddle of the college music department. The crack marching unit, made up of 50 members of the band, presents a strikingly attractive picture and

has been a sensational success wherever it has appeared.

I have been a subscriber of this magazine since its first issue and have never missed a copy of it yet. I wish to congratulate you upon keeping the magazine up-to-date, and the general advancement that you have made as times have changed.—Leo W. Moody, Bandmaster, Scottsbluff, Nebr.

arkana, Ark. Trio; Fair Park, Shreveport, La. Trio.

#### Clarinet Quartet (regular)

Div. 1: Little Rock, Ark.; Classen, Oklahoma City, Okla.; Collinsville, Ill.; Fair Park, Shreveport, La.; Byrd, Shreveport, La.

Div. 2: Texarkana, Ark.; Wewoka, Okla.

#### B-Flat Clarinet Quartet

Div. 1: Collinsville, Ill.; Classen, Oklahoma City, Okla.; Fortier, New Orleans, La.; High, Baton Rouge, La.; Shattuck, Okla.

Div. 2: Hannibal, Mo.; Meridian, Miss.; Jennings, La.

#### Woodwind Trio

Div. 1: Collinsville, Ill.

Div. 2: Classen, Oklahoma City, Okla.; Hannibal, Mo.

#### Woodwind Quintet

Div. 1: Collinsville, Ill.; Classen, Oklahoma City, Okla.; Fair Park, Shreveport, La.

Div. 2: Greenville, Miss.

#### Saxophone Quartet

Div. 1: Collinsville, Ill.; Tonka wa, Okla.; Northeast High, Oklahoma City, Okla.

#### Cornet Quartet (and Trio)

Div. 1: Little Rock, Ark.; Camden, Ark.; Pine Bluff, Ark.; Fair Park, Shreveport, La.

Div. 2: Edwardsville, Ill.; Shidler, Okla.; Texarkana, Ark.; Itta Bena, Miss.; Fort Smith, Ark.; Fortier, New Orleans, La.; Whitehaven, Tenn.

#### Horn Quartet (and Duo)

Div. 1: Jefferson City, Mo.

Div. 2: Byrd, Shreveport, La.; Classen, Oklahoma City, Okla.

#### Trombone Quartet

Div. 1: Fortier, New Orleans, La.; Fair Park, Shreveport, La.

Div. 2: Classen, Oklahoma City, Okla.

#### Brass Quartet (and Trio)

Div. 1: Wewoka, Okla.; Pine Bluff, Ark.

#### Brass Quintet

Div. 2: Classen, Oklahoma City, Okla.; Collinsville, Ill.

#### Brass Sextet

Div. 1: Itta Bena, Miss.; Greenwood, Miss.

Div. 2: Classen, Oklahoma City, Okla.; Clarksdale, Miss.; Collinsville, Ill.; Little Rock, Ark.; Wewoka, Okla.

#### Drum Ensemble

Div. 1: Fort Smith, Ark.; Itta Bena, Miss.

Div. 2: Byrd, Shreveport, La.

## REGION EIGHT

L. R. Sides, Regional Chairman.

Charlotte, North Carolina

Official Results as Reported by

James C. Harper, Lenoir, North Carolina  
Charlotte, North Carolina, May 4, 5, 6.  
States included: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Maryland. Contest for bands, orchestras, solos and ensembles.

#### BANDS, Class A

Div. 1: Jay-Cee, W. Palm Beach, Fla.; Deland, Fla.; Charlotte, N. C.; Lenoir, N. C.; Greensboro, N. C.

Div. 2: Salisbury, N. C.

#### Class B

Div. 2: Walton, De Funiak Springs, Fla.; Marion, N. C.; Kings Mountain, N. C.; Morganton, N. C.; Harding, Charlotte, N. C.

(Turn to page 28)



## Catholic Music Contest Results

### Chicago Bands and Orchestras Meet for Annual Tilt

Chicago, Illinois—The Catholic Music Educators association of this city held their music festival for bands and orchestras on May 13 and May 20, respectively, with official results as follows:

#### OFFICIAL RESULTS OF CONTESTS

##### High School Bands

###### Class B

Providence High School—I Division.  
St. Mel—II Division.

###### Class C

Nazareth Academy—III Division.  
St. Alphonsus—I Division.  
Loyola Academy—II Division.

###### Class A

Leo High—II Division.  
De La Salle—I Division.  
Mt. Carmel—II Division.  
St. Michael—III Division.  
Joliet Catholic High—III Division.  
St. Philip—I Division.

##### ORCHESTRAS

###### Class B

St. Alphonsus—II Division.  
Holy Family—I Division.

###### Class A

Aquinas High—II Division.  
Loretto High—II Division.  
St. Marys—I Division.

On May 6, 1939, two hundred sixty students participated in the Solo Contest held at Loretto High School.

The Clinic idea was the main feature. Each judge was assigned to a group of not more than fifteen soloists and after their decisions had been made a short clinic session was held at which the adjudicators made suggestions for the improvement of those who had performed.

### Miescer Presents Fourth Grader as Soloist in Spring Concert

Mt. Lebanon, Pa.—On May 19, Mt. Lebanon high school band held its tenth annual concert.



Dr. Lynn B. Dana

presented little Curtis Thomas of the fourth grade as one of the solo stars of the evening's program. The boy dis-

played unusual skill as an Eb clarinetist. There was also a clarinet solo by Robert Manley, a cornet trio by Ralph Shibley, Robert Nagel and John Magnus, and a marimba duet by Patricia May and Carolyn Cerna.

The high school choir, under the direction of Miss Marjorie Cribbs, sang four numbers, accompanied by the 75 members of the band. To close the evening's program, Robert Davis, Dick Russon and Betty Moreland did a twirling feature to Sousa's "Stars and Stripes Forever".

Dr. Lynn B. Dana, music instructor at Mt. Lebanon, presented little Curtis Thomas of the fourth grade as one of the solo stars of the evening's program. The boy dis-

## The First Hundred Firsts Are the Hardest? We Hope

Preston, Idaho—The music students of Preston high school have made quite a record in that they have captured 100 First divisions in the past five years. The band has entered 14 contests in these same five years and have won 13 First divisions. Harley Greaves, Jr. (cover, May '38) oboist, has entered ten contests and won 9 Firsts. Margene Boothe, E flat sax, has the same record. Ray Pauli, flute, ditto. And Eloise Hendricks, snare drum, has a similar record.

Preston is to be commended and also their director, Harold C. Christensen, for this splendid achievement and for their part in helping to make America musical.

### Talent Well Directed

Caro, Michigan—Eighth grader, Robert Carson is the solo cornetist in the band under the direction of Harry L. Wood.



Soloist Robert Carson of Caro, Michigan strikes a characteristic pose for the photographer.

Robert has been studying under Mr. Wood for three years and has made admirable progress, is now able to play several solos from memory including the difficult "Carnival of Venice".

There was also a clarinet solo by Robert Manley, a cornet trio by Ralph Shibley, Robert Nagel and John Magnus, and a marimba duet by Patricia May and Carolyn Cerna.

The high school choir, under the direction of Miss Marjorie Cribbs, sang four numbers, accompanied by the 75 members of the band. To close the evening's program, Robert Davis, Dick Russon and Betty Moreland did a twirling feature to Sousa's "Stars and Stripes Forever".

### Dr. McAtee Passes. Son Places in First Division, Region Three

Mt. Vernon, Illinois—Dr. W. N. McAtee, said, by Larry Kaney, Supervisor of Instrumental Music here, to be "the greatest influence in school music in this town," died here on the morning of May 19. Dr. McAtee was serving his second term on the grade school board and worked unceasingly in his efforts to bring music, art and literature to the front in the Mt. Vernon schools. He was instrumental in starting the grade school band and orchestra.

Billy McAtee, his son, a student at Mt. Vernon township high school just recently won First place in the Regional contest held at Indianapolis.

## Newspaper Music Festivals Spread

Atlanta, Ga.—"Cheering 25,000 Hail Winners at Huge Band Festival" is the headline that screamed across the front page of the April 22 Atlanta Constitution with a full page picture of a mass of faces, representing a part of that 25,000.

A pretty little girl, a clever boy and 4 flashy bands won top honors. They were:

Drum Majorettes: Mary Helen Hodges, of Russell High school.

Drum Majors: Russell Ellis, of Boys' High school.

Marching Bands: Boys' High school, R. J. Martin, director.

Class A Concert Band: Georgia Military Academy, Captain John T. Lee, director.

Class D Bands: Commercial High school, Ben Logan Sisk, director.

Class E Bands: O'Keefe Junior High, Owen Seitz, director.

Cash prizes were awarded.

This is one of many such festivals now being sponsored by metropolitan newspapers throughout the country. Mr. Maxwell, you started something!

## Big Horn Publishes Big Volume on Music Festival

Greybull, Wyoming—The printed program of the Big Horn Basin high school music festival held here on April 28 and 29 is the most comprehensive volume of its kind we have seen. 66 pages securely bound and with 60 pictures of official judges and many of the competing bands and soloists. Archie O. Wheeler, President of the Big Horn Basin high school band festival association and Director of Music at Greybull, is to be congratulated on putting over this wonderful event.

### Gets Loving (Cup)

Hanover, Pa.—Under the direction of Paul A. Harner, the New Oxford high school band won the state contest of the Penna.

Forensic and Music League at Norristown. This makes the third time in four years that this organization has won. From an enrollment of 125, 64 play in the band.

A beautiful loving cup was presented to the band this year by the Music Educators Conference and they also received an impressive plaque from the University of Pittsburg. Naturally, the band is very proud of these.



Paul A. Harner



## Faces Change Places

Max T. Krone goes this fall to School of Music, University of Southern California, Los Angeles, California. He will have charge of the Southern California Musical Organization, and will also be in charge of the University School of Music. During the summer he will teach in the summer school, University of Idaho, Moscow, Idaho. Mr. Krone, for the past few years, has been Director of Choral Groups at Northwestern University. He will be succeeded at Northwestern by George R. Howerton, who has been in charge of choral groups at Hiram College, Hiram, Ohio.

### Chidester to Cleveland

After 12 years on the faculty of Tufts College in Boston, Mr. Lawrence W. Chidester, recent contributor of an edifying series of articles on European bands and co-author with Gerald Prescott of "Getting Results with School Bands" (Carl Fischer, Inc., please note) has resigned to accept the position of Assistant Professor of Music and Director of Bands at Western University in Cleveland. He will assume his new duties in September.

### Michigan City School Principal Lauds Band

Michigan City, Indiana—Following their recent First division victory in the state contest, Palmer Myran's high school band gave a Saturday morning broadcast over the Gary, Indiana station, WIND. School Principal Knapp's short address in connection with this program was as follows:

"Although we know there are several outcomes from band work, this brief statement is purposely confined to one of the desirable character-building outcomes of participation in a high school band . . .

"Much is written and said each fall about the high degree of team work and quality of cooperation required to produce a good football team and we know these qualities are very necessary. If it is true in football, how much more is it true of a good band having 50-75 or 100 players . . .

"No band is better than its poorest instrument group . . . To make a good band—one that can place in first division as this one has—it is necessary that each group of instruments must know and carry its part with perfect balance, proper tone quality and precision. This presumes that each individual does these things well . . . It also means that no group nor individual may try to steal the show for himself without injury to the common effort. It requires complete coordination at all times and implicit confidence in and obedience to the director . . .

"These qualities of high individual initiative, mutual tolerance and cooperation, submergence of self towards a common goal, confidence in proven leadership are the same qualities constantly needed by good citizens . . . These are the qualities of character cultivated by the members of this band in their long hours of work and I believe will remain as permanent qualities of good citizenship." . . .

### Unusual Musical Talent

Chicago Heights, Ill.—Vernagene Wickstrom, talented drummer, took up the



study of this instrument at the age of eight. After two years she was placed in the first band at the Washington school, Chicago Heights, under the direction of Mr. C. G. Crumb and also entered the orchestra directed by Mr. Eric Schee. Vernagene entered her first contest in 1934 and won First in the state.

When she again competed in 1937 she was placed in First division in district, state and national at Columbus, Ohio. Because of this exceptional record in 1937 she was allowed to go directly to the Regional in 1938 and again won First division on drum.

She has been a bassoon player in the Illinois All-State orchestra for the past two years and at present, besides holding first chair in the band on drum, she is also the student conductor.

### Join the Twins Cornet Quartet and "See the World"

Onawa, Iowa—A set of twins and their escorts make up an exceptional junior high school quartet which has made over



A pair of twins who look alike, dress alike, act alike and play equally as well on their cornets, make up one-half of a talented quartet of the Onawa, Iowa junior high school. M. D. Hudleson is the director.

a hundred appearances since its beginning. The quartet, Harry Steinberg, Elaine Woods, Ellene Woods and Lyle Foster, under the direction of M. D. Hudleson, has won several amateur contests placed second out of 500 entries in a Major Bowes audition contest. Last spring they entered the national contest at Omaha and placed Excellent for their number, "Processional March".

### New Garb for Gary

Gary, Indiana—When September rolls around and school commences after a relaxing summer vacation, the Froebel school band will wake up the community with their new red, blue and gold uniforms which they will don this summer.

Besides a band which pours forth music, the Froebel school proudly displays 50 charming feminine twirlers whose tricky spins and perfectly matched high steps delight the bystanders when the band goes out on dress parade.

K. W. Resur, director of these musicians, is to be commended upon his fine

work in the Froebel School music department in advancing musical knowledge and encouraging young school musicians in their instrumental study.

### "Follow Me," and How

Overton, Texas—Trickily attired in a short pleated skirt and fitted jacket, Estelle



Estelle Wright

Wright, head drum major of the Overton Mustang band, strikes a characteristic pose for the cameraman. Estelle is proud as punch to be the leader of the Mustang Champions under the direction of Charles Lee Hill, as this

40 piece organization recently won two Second divisions, one in concert and the other in marching. For their ability in sight reading they won First division.

The band will lose only a few players at graduation this year so they are looking forward to an even more successful contest record next year.

### Boy with Flute Gets First

Joinerville, Texas—Buddy Rogers of Gaston high school isn't as well-known

now as his Hollywood namesake, but perhaps some day he will be if he keeps up his good work. Only four years ago he started taking band lessons. Since then he has received two Firsts on his flute and two Firsts on his piccolo in the state band contests. This year he competed in the National and received a First on his flute and a Second on his piccolo. His director is Alfred M. Riley.



Buddy Rogers

### Star Twirler, Age 5

Billings, Mont.—With a baton almost as big as himself, little Larry Barnett twirls the fanciest of twirls with ease as he leads the corps of thirty twirlers. He is only five years old, and causes quite a sensation at each of his appearances. He started twirling just last winter, but already he is one of the best twirlers of his age in the country.



Larry Barnett

### A Growing Orchestra

By Kenneth Siegling

Redfield, South Dakota—The Redfield high school symphony orchestra of 65 pieces, under the direction of F. H. John-



son, is the largest in the history of the school. At the state music contest at Aberdeen, in competition with the best orchestras in the state, they came away with a Superior rating. In the past four years, the orchestra has chalked up the enviable record of two Superiors and two Excellents in state competition. Starting with a string section of only eleven pieces six years ago, the organization has grown to a group of nearly symphonic proportions, with 42 strings, 12 woodwinds, 12 brass and tympani.

### Top Score on Bass

Lefors, Texas—"Beelzebub" was played so well by Jack Green on his Eb bass that he was placed in First division in both the state and national contests. Rated highly by the judges on all points of his playing, Jack proved himself an excellent musician although his musical training goes back only to 1937. His teacher is W. J. Finley, director of instrumental music in Lefors.



Jack Green

### Tall, Dark and Pretty



The ability to skilfully spin a baton, a flashing smile, an exceptional personality, and a very chic uniform and hat, make Jacqueline Hand of Peru, Illinois, one of the finest twirlers in the country.

Peru, Ill.—Her million dollar smile may have something to do with Miss Jacqueline Hand's great popularity with the student body at La Salle-Peru high school. She is drum major and exhibition twirler of the school band, and also plays first chair clarinet in the concert band. But all this band work doesn't interfere with her studies a bit; Jacqueline is an honor student. Six feet tall, she makes an unusually imposing and attractive appearance in her dress parade uniform. Her director is Lee W. Petersen.

## They're Sons and Daughters o' Bandmasters

Like father, like son,—and that goes for daughters, too. Just chips off the ol' block. Blood will tell, and musical talent, like wine, seems to improve with age as it is handed down from one generation to another.

If your dad is a successful school music director and if you are making good on your instrument, send your picture and your little story to The SCHOOL MUSICIAN. Come on now, don't be a snob. Give the old man a break.

Andrew Mikita is instrumental music instructor at Effingham, Illinois, Region 3.



Theodore Mikita, son of Andrew Mikita, instructor.

A number of his ensembles and soloists swept into First division at the Indianapolis contest. But the judges report that gave him the biggest thrill was that one



Mary Louise Nigro, daughter of Harry Nigro, Aurora, Illinois Bandmaster.

which placed his own son, Theodore, in First division in the solo snare drum competition. Theodore played "Downfall of Paris". He is an eighth grader and expects to be the expertest of experts at skin beating by the time he gets his high school sheep skin.

Descending from a parent illustrious in instrumental school music, no less, in fact, than Harry Nigro, band director at Aurora, Illinois, Mary Louise Nigro, daughter, ascended to First division at the Region 3 competition in Indianapolis. This is the second consecutive year that Miss Nigro has placed in First division in the flute contingent. She is a student of your SCHOOL MUSICIAN flute correspondent, Rex Elton Fair.

### Gold Star Parents Put Four in Band

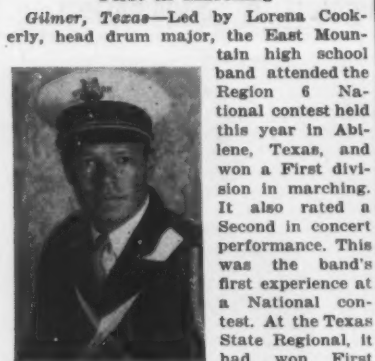


Central City, Ky.—Here is a picture of all the children of Mr. and Mrs. Tom Baxter of Central City, Kentucky. They are, reading left to right, Genevieve Baxter, James Baxter, William Baxter

and R. T. Baxter. Genevieve and R. T. are members of the Central City 40 piece high school band and James and William are members of the 30 piece grade school band.



### First in Marching



John R. McCoy  
and sight reading. The band is under the direction of Mr. John R. McCoy.

### Woe Is Me

The SCHOOL MUSICIAN:

The picture on the cover of your April issue is causing me a lot of discomfort. I have torn it off and thrown it away, so that my clarinet players will stop



Clarinetist's Correct Playing Position

showing it to me as a subtle argument in favor of holding clarinets in an almost horizontal "jazz" position, as Ted Lewis. I have tried to counteract this by putting

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## School Starts Seven Bands in One Year



This neat and capable band seems rather miraculous, for just a year ago, it did not exist, in fact, there was no instrumental music in the Grosse Pointe, Michigan, schools. The speed with which this band was developed is to be admired. Dewey D. Kalember directs.

Grosse Pointe, Mich.—Just a year ago, instrumental music was started here in the schools. Now the school system can boast of a high school band, six grade bands and a Saxette band. The Grosse Pointe high school band, all dressed up in brand new uniforms, acted as host to the Southeastern Michigan Band and Or-

chestra Association in April. Organized last year in February, this high school band entered the State Festival at Ann Arbor three months later, in May, and placed in First division in Class D. To its able director, Dewey D. Kalember, must go credit for this young band's amazingly rapid progress.

up a picture of Frank Simon's Armco Band and Edwin Franko Goldman's Band, both in playing position and showing very plainly that the clarinets are held at the legitimate 45 degree angle, but here is The SCHOOL MUSICIAN to contradict me, and the students will swear by it. I have said that the apparent position is exaggerated by taking the picture from above, to which they reply that the arms of the girl at the extreme right in the second row show plainly that her instrument is almost straight out from her mouth.

Can't you please do something about it? The situation is no longer funny.—Louise Summers, Director of Band and Orchestra, Carlin High School, Carlin, Nevada.

Dear Miss Summers:

You are absolutely right in your explanation of the picture on the April cover, which was made by a candid camera sharpshooter who had plenty of assistance from the clarinetists in getting a shot that is substantially jazzed out of academic proportions.

I give you herewith a photograph which was made for the particular purpose of showing the correct position when playing the clarinet. This picture was posed by one of the Illinois University band boys.

I hope this will restore the April cover enigma to a state of humor.—Ed.

A noted French hornist and now Professor of Music and teacher of this instrument in a prominent college in a Southwestern state wishes to give a young deserving French horn player (boy) gratis lessons and a home. The circumstances surrounding this offer are ideal. Anyone interested in the details of this generous offer may get them by addressing the editor of this column.—Ed.

Recently the publishers of Life magazine offered this bit of information. "Today there are in the United States more than 200 flourishing symphony orches-

tras . . . 156,000 (yes, 156,000!) school bands and orchestras. . ."

This is indeed interesting information and shows how woefully uninformed the executives of the National School Band, and Orchestra, associations as well as those of the Music Educators National Conference really are. Our best estimate is that there are 20,000 to 25,000 school bands in these forty-eight States and perhaps a slightly larger number of orchestras, including of course all of those little groups which have but a few pieces.

Most school bands and orchestras are in the high school bracket. A conservative average of 50 pieces to each group would require 7,800,000 players to accomplish Life's estimate. The total high school enrollment in the United States in 1939 was 6,000,000. In order actually to achieve Life's exaggeration, every boy and girl in high school would have to play an instrument and then borrow 1,800,000 from the grades. That is something we hope may be achieved in time, but it is perhaps far in the distance and for the moment we are obliged to ring up another silly blunder on the publishers of Life Magazine.—Ed.

### Tennessee Becoming Big Spot on School Music Map

Brownsville, Tenn.—This great Southern state has at last, but definitely, shouldered its way into the complete national instrumental music education program in a great big way. Its first annual contest festival, sponsored by the West Tennessee School Band association held in Brownsville, April 14 and 15 was a signal success.

But the association has not been too deeply concerned with the problems of its first contest. They have had other fish to fry and they have fried them. Recently, the Tennessee state legislature passed a bill prohibiting school bands from accepting any pay for jobs or making appearances in competition



with union musicians (See *SCHOOL MUSICIAN*, April). This bill has since been declared unconstitutional. Officials and members of the W.T.S.B.A. were on the job.

And it must have been just when the heat of that campaign was highest that the photograph of charter members which appears on page 3 of the contest program was made. Do those 11 men look determined! A hundred per cent set jaws and not a smile in a carload.

These men have shown by the progress they have made in the past year that they are going to take Tennessee right to the top in school music. They mean business and they are getting the highest support and most cordial co-operation from the chief authorities and most experienced leaders throughout the land.

R. Roy Coats, of Brownsville is President, Maurice Haste, Whitehaven, Vice-President and L. H. Snively of Nashville, Secretary.

### Gets Name for New Comp.

By Jeanne Surrency

Chicago, Ill.—Mr. Guy E. Holmes, noted composer, visited the band at Marshall high school recently, and actually invited the band members to name one of his



Mr. Guy E. Holmes, noted composer, accepts slips bearing suggested names for his new composition, from Miss Diva Blackman, oboe player of the Marshall high school band.

compositions, after they had played it in manuscript form. "Victory and Fame", submitted by Casper Boghosian, who plays bass clarinet in the band, appealed to Mr. Holmes more than any other. The number will be published by Rubank.

Mr. Clifford P. Lillya is the director of this excellent band.

### New School Orchestra Plays For Graduation

Piedmont, West Virginia—A new high school building and a new high school orchestra, all in the same school year, is a proud achievement. M. T. Haran, Director of the Tri-Town Municipal band and also of the school orchestra presented the first appearance of the latter, recently organized, on Friday, May 19. The boys and girls were also scheduled to play for the school commencement exercises.

Director Haran is especially interested in baton twirling and expects to start the fall semester with a class of 35 girls. And we hope they use the S.M. officially approved "Spinno".

## John Alden's Waxworks The Latest Things On Record

### Symphonic

SYMPHONY NO. 1, IN C MAJOR—BEETHOVEN. TRAGIC OVERTURE—BRAHMS. Arturo Toscanini and the B.B.C. Symphony Orchestra. Victor M-507. 10 sides.

Two of the famous "three B's of music" together in one album. Even a slight knowledge of Toscanini's technique will tell you to expect a stern and faithful interpretation of Beethoven and Brahms. The B.B.C. Symphony responds accordingly and enthusiastically. Those who have wondered about Brahms' title of "Tragic" to his overture will be interested to know the work was written as a companion piece to his *Academic Festival Overture*. "One weeps," wrote Brahms, "the other laughs."

CAKEWALK (SCHERZO) FROM "THIRD SYMPHONY"—HARL McDONALD. AMELIA GOES TO THE BALL (OVERTURE)—GIAN-CARLO MENOTTI. Eugene Ormandy and The Philadelphia Orchestra. Victor 15377. 2 sides.

The cakewalk is an oldtime dance originated by the American negroes, and in this case, replete with boisterous shuffle and clicking of the bones. Composer McDonald has really captured a particular phase of true American music. Lively is the word for Gian-Carlo Menotti's witty overture to his opera of the same title, which is now being performed in this country. Not in the set form of most classic overtures, it moves along at a rapid pace from start to finish dotted here and there with brilliant flashes of color. SYMPHONY NO. 94, IN G MAJOR ("SURPRISE")—HAYDN. Howard Barlow and the Columbia Broadcasting Symphony. Columbia Set No. 363. 6 sides.

Columbia gives us a brand new recording of an old favorite. Without any doubt, this is the most light-hearted and brightest of all "Papa" Haydn's symphonies. This is the second performance by the CBS Orchestra on records. Good listening. Watch for more.

THE FIRE BIRD SUITE—STRAVINSKY. Igor Stravinsky and Symphony Orchestra. Columbia Set No. 115. 8 sides.

We were amazed at the length of this fanciful and imaginative suite. Most concert versions are cut almost to the bone. The composer is of the belief that "music should make a physical, rather than intellectual, appeal to the hearer". Because of this, his ballet music was written particularly for performance by the Russian Ballet. Those portions of the *Fire Bird Suite* that might bore a concert audience are, on the other hand, integral parts of the ballet. The recording is complete, authentic and contains the energy, rhythm and vitality that only the composer himself could command over an orchestra playing his own work.

CHORAL DANCES NO. 17 (POLOVTSIAN DANCES) FROM "PRINCE IGOR"—BORODIN. MASS IN C MINOR—MOZART. The Leeds Festival Choir and Sir Thomas Beecham and the London Philharmonic Orchestra. Columbia Set No. X-54. 4 sides.

Seldom do we hear the Polovtsian Dances sung. They are entertaining enough purely as instrumental melody, but with a full choir of male and female voices adding their all to the already vigorous

and tempestuous rush of rhythm, a marvelous effect is achieved. The voices are particularly pleasing in the softer more lyric passages. The Mozart Mass in C Minor is in direct contrast to the Borodin and serves as an apt antidote.

FIDELIO OVERTURE—BEETHOVEN. Felix Weingartner and The London Philharmonic Orchestra. Columbia 69545-D. 2 sides.

Good old Beethoven again. Solid and dependable. He never lets a listener down. Never do you see anyone stuffing any of his music away in some dusty closet for fear it might ruin his established reputation, as is often done with some composers' works. Felix Weingartner takes his countryman's music to heart as though it was his own. Excellent.

### Popular

Decca salutes the song-writing genius of Hoagy Carmichael with Album No. 43 containing twelve tunes picked from the dozens already to his credit. Not every one of these has been as popular as *Star Dust*, but you'll find many of the best and some unfamiliar melodies listed in the group. Important, too, is the all-star cast of performers including Glen Gray and the Casa Loma Orchestra, The Merry Macs, Louis Armstrong and the composer himself. Credit must also go to such Casa Lomans as Kenny Sargent, Pee Wee Hunt, Sonny Dunham, Billy Rauch, Murray McEachern and Grady Watts who handle the bulk of the vocal and instrumental solos.

The tune list reads thusly: *Washboard Blues*, *Little Old Lady*, *Rockin' Chair*, *Lazybones*, *Star Dust*, *One Morning in May*, *Moon Country*, *Lazy River*, *In the Still of the Night*, *Riverboat Shuffle*, *Georgia On My Mind*, and *Bone Yard Shuffle*. We'll lay you 2 to 1 you didn't know Hoagy Carmichael wrote half these tunes. You'll also be surprised at the way Hoagy puts over a song—two of them, in fact.

The story goes that lyrics were not written for *Star Dust* until they were publicly demanded. And, as you know, the same holds true for *Deep Purple*. Here you have a pair of tunes that will go down as popular classics. Let singer Bing Crosby handle the vocals and you've really got something. A new Decca release No. 2374. More Crosby croon, sweet and slow, to the tune of *Little Sir Echo* and *Poor Old Rover* (Decca 2385). The Foursome add their bit to the last. A little bit of heaven is Bing's *And The Angels Sing* (Decca 2413). The back side is the 10-year old tune *Sposin'* by Mr. C. plus The Music Mads. Mighty smooth, mighty smooth!

We think all good Hal Kemp-ers will enjoy *Sunrise Serenade*, no vocal, and *If It's Good*, sung by Freda Gibson (Victor 26215). The songstress is an experienced radio singer and helps out nicely, but what's happened to Judy Starr? We know you'll like Saxie Dowell's rendition of *The Chestnut Tree*. The music is a fugue-like arrangement with clarinets, piccolo and trumpets, and you can almost see the twinkle in Saxie's eyes as he sings. Did you know Saxie wrote the *Three Little Fishes*? You'll find the *Three Smoothies* doing it on the other side (Victor 26204).

Our choice for the best waxing of the



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Three Little Fishes has been done by Kay Kyser and company—just as they do it on the air, with the wee small voice coming in with "the shark almost ate us for sea food, Mama!" (Brunswick 8358). The other side is the new tune, *Show Your Linen*, Miss Richardson.

The new and the old. That's *Rose of Washington Square* and *The Siren's Song* (Victor 26230) done up by Benny Goodman. There are no vocals and after everything is all over, you're still wondering what the tunes really are. Occasionally you catch recognizable bits from Jerome Kern's *Siren's Song*, but the rest of the time you jive along to pure, unadulterated swing.

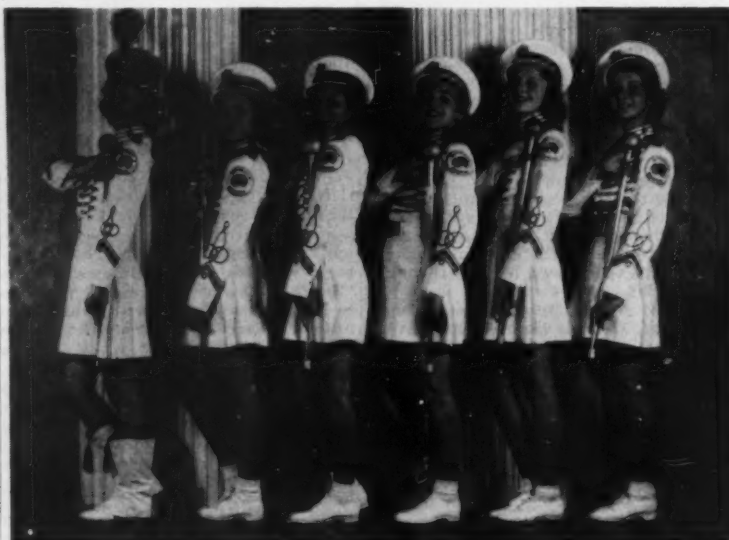
Gene Krupa conducts his band in too leisurely a fashion—or maybe he's too modest. The band swings out loud and wild enough, but we "listened" for more drums in *Foo For Two* and *Dracula* (Brunswick 8361) than we heard. Maybe he should still be with B. G. where his skin-beating would be more in evidence.

We're ashamed to admit it, but we've just heard our first Count Basie disc, *Cherokee*, Parts 1 and 2, written by Ray Noble (Decca 2406). It's a fad now to write popular tunes for two sides of a 10-inch record. *Cherokee* is a catchy theme played over several times with intricate variations and improvisations. Piano, guitar, bass and wa-wa muted brass are outstanding. We were only lukewarm towards the Count's *And The Angels Sing* plus *If I Didn't Care* (Vocalion 4784).

Les Brown takes a really swell tune, Cole Porter's *Love For Sale*, and turns it into a run-of-the-mill swingaroo. We preferred Les' own composition, *Out Of The Night*, not to be confused with Ted Weems' theme song, on the other side. Nice, moderate tempo, smooth vocal by Miriam Shaw and good solo sax work. (Bluebird 10211).

String swing with class comes to you by way of the New Friends of Rhythm. A group of long hairs (classical musicians) got together and worked on Tachalkowsky's "Andante Cantabile". The result is *The Droschky Drag* (Victor 26229). When Johnny Comes Marching Home takes the same kind of treatment on the other side. Clean-cut, gentle and very

## Eye Openers of Arkansas Lead Band



Six smiling glamorous, tricky twirlers definitely put Blytheville, Arkansas on the map. With a sextet such as this heading the band, there is no wonder that a Superior rating was awarded.

Blytheville, Arkansas—This bevy of beauties precedes the Blytheville high school band which recently rated Superior plus at the North East Arkansas

Band festival. Left to right, they are, Jeanie Afflick, Sara McCutchen, Peggy White, Betty Dodson, Sallie Mathis, Eloise Ramey.

clever. Sounds like a string quartet bitten by a jitterbug. Good stuff!

Bon Bon sings *Little Sir Echo*, And *The Angels Sing*, *Snug As A Bug In A Rug*, and Carlotta Dale gives you *I Want My Share of Love* for the "music with a shuffle"—Jan Savitt and His Tophatters (Decca 2390 and 2391). Little need for individual discussion. Jan selects recording-tunes wisely and gives a super-performance every time.

When you hear the Andrews Sisters sing *Goodbye-Goodbye* (Decca 2082) don't strain an ear-drum trying to catch the Russian word for it—it's "pross tchal". It's the good up-to-snuff Andrews' stuff, but we took a fancy to *Lullaby To A Little Jitterbug*. Slower, and proves the three swing sisters can move out of their ordinary routine and still "give" in a pleasing manner. While we're in the vocal class, give a listen to The Merry Macs' version of *A Ruble A Rhumba* and *La Paloma* (Decca 2404). They're tops in quartet fields!

Last minute selections include Glen Gray's disc-ing of *Sunrise Serenade* and *Heaven Can Wait* (Decca 2321) and *Woodchopper's Ball* and *Big-Wig In The Wigwag* by Woody Herman and His Orchestra (Decca 2440). Have it sweet or swingy. The 1st record is smooth and the 2nd is sassy. We knew we could count on the Casa Loma boys, but Woody Herman's offering was an unexpectedly pleasant surprise!

King Stacy of Lansing, Michigan has been re-elected president of the Michigan Band and Orchestra association. This group is doing a wonderful job in their state from which we will have interesting official news in coming issues.

Ralph E. Rush, of Heights High School, Cleveland, Ohio, succeeds Eugene Weigel, Ohio State University, as president of the Ohio Music Education Association.

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## Who'll Trump These Aces?



This parade of winsome beauty and charm is the baton-front of the lucky Eldorado, Kansas, junior high school band—what band wouldn't be lucky, to get to march with them? They are Eleanor McHarg, Jerry Wallace and Patty Liggett. Their director is Mr. Ralph Wallingford, head of the Music Department in Eldorado, and they are baton students of Charley Benner, author of "The Art of Baton Spinning". Paul Painter, of Winfield, Kansas, who sends the picture states that these "Eldoradoettes" were the big hit of the Southwestern Music Contest, doing a precision-team routine set to music.

### Beginners Band Performs for Student Body

Chicago, Illinois—On May 19, the beginners' band of John Marshall high school presented an amazingly finished performance under the guest baton of Dick Brittain to the delight of a student audience. These young musicians, all freshmen, never blew a note before last September and the professional way in which they handled their instruments was truly outstanding.

To add variety to the program, a girls' flute quartet, three of whom have been taking lessons only since January, played "Drink to Me Only With Thine Eyes". They were directed by Harold Borden.

As a final number, the band played a march, and four attractive little twirlers dressed in blue slacks and white shirts briskly trotted onto the stage and began a series of expert finger and pass-around-the-back twirls that brought down the house. Mr. Harold Borden, drum major at the University of Chicago, who was featured in The SCHOOL MUSICIAN in December, 1938, has ably instructed these twirlers and finds them apt pupils.

Mr. Clifford P. Lillya, who has been director of the band for three years, gets a great deal of co-operation from Mr. Beers, principal of Marshall high school. During the beginners' performance, Mr. Beers sat on the stage and got to his feet to applaud enthusiastically after every number. He never tires of hearing and praising the music department.

# At Last A Practice Baton

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1 Full year subscription to  
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Every school boy, and girl, should now take up twirling with a "Practo" baton. Start a class in your school. Every pupil can afford a "Practo". Remember, you get a full year's subscription to The SCHOOL MUSICIAN, 10 big issues, with a twirling feature every month, news and pictures of school twirlers everywhere.

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The SCHOOL MUSICIAN, 230 North Michigan Ave., Chicago, Illinois



## Whistle and Tumble for National Contest Fares

Quincy, Ill.—"COME TO THE FAIR" was the enticing invitation printed on programs and handbills which advertised the County Fair given at Quincy high school to help raise the necessary funds to send the orchestra and band soloists to Indianapolis to compete in the Regional Contest. The County Fair, given on Friday, April 28, at Quincy high school, included a full evening's entertainment—all for the single admission price of fifty cents!

In the auditorium of the school, a student cast presented the one-act comedy, "The Red Lamp" by Hilliard Booth. In the gymnasium a variety program was offered, including dances, accordion solos, a hill-billy band, whistling, a tumbling demonstration and a magic show. In the recreation room, there was dancing from 9 to 11:30 to the music of a student orchestra.

The affair proved successful, and, with the help of the sponsors who contributed a large part of the funds, the necessary cash was raised to send the orchestra to the Regional contest. The splendid showing made by the orchestra and band members at the State contests last year is attributed to the fine leadership of Mr. Paul E. Morrison, who directs both the band and the orchestra.

## How Caro Club Made \$475

Caro, Mich.—The Band Parents Club here claims to have established a record for towns having a population of 2500 or less. Recently the club sold over 400 tickets at \$1.00 a ticket to fill the auditorium for the spring festival. The total made on the first of two spring concerts will be about \$475.00.

One person out of every five counting all people purchased a ticket. President Glib Smith would appreciate hearing if any town has ever beaten this record.

They are especially interested since this is the first activity sponsored by the new organization. The money will go to pay for a complete set of uniforms which were used for the first time at the concert. The total cost of the new suits was \$1178.

Your magazine is a wonderful help to the school musicians that read it as my students do. Thanking you for your service.—James W. Johnson, Band Director, Yazoo City, Miss.

I want to tell you how very much our band enjoys The SCHOOL MUSICIAN. Almost every member of the band reads the magazine every month and our director says that it is a great help to him in all of our music activities.—Harmony Garner, Reporter, Idabel, Oklahoma.

### The Last Question

"Daddy, why . . . ?" he began for the twentieth time that evening.

"Look here," said his exasperated father, "have you ever heard of the little boy who asked so many questions that he was turned into a question mark?"

The child pondered over this. "But, Daddy," he said at last, "how did he manage to keep the dot under himself?"

(Continued from page 20)

### Class C

Div. 1: Bunnell, Fla.; Washington, Ga.; Melbourne, Fla.

### Class D

Div. 1: Hendersonville, N. C.  
Div. 2: Marshville, N. C.; Gaffney, S. C.; Erwin, Tenn.

Junior, Div. 1: Alexander Graham, Charlotte, N. C.

Div. 2: Greensboro, N. C.

### ORCHESTRAS, Class A

Div. 1: Central, Charlotte, N. C.  
Div. 2: Hillsboro, Tampa, Fla.; Greenville, S. C.

### Class D

Div. 1: Harding, Charlotte, N. C.  
Junior, Div. 1: Alexander Graham, Charlotte, N. C.

Div. 2: Piedmont, Charlotte, N. C.

### SOLOS, Cornet and Trumpet

Div. 1: Bob Feasel, Deland, Fla.; Charles Haymaker, Lenoir, N. C.; Robert Streetmen, Marion, N. C.; Jean Lowry, Johnson City, Tenn.; Joe Culver, Daytona Beach, Fla.; Kay Montgomery, Tampa, Fla.

Div. 2: Charles Willis, Washington, Ga.; Ned Goddard, W. Palm Beach, Fla.; Theodore McLaughlin, Charlotte, N. C.; Willie Richardson, Concord, N. C.; B. A. Nading, Winston-Salem, N. C.; Graybill Parks, Eustis, Fla.

Junior, Div. 1: Alfred Sturchio, W. Palm Beach, Fla.; Jack Cooper, Charlotte, N. C.

Div. 2: Norman Nelson, W. Palm Beach, Fla.; Nat Winston, Johnson City, Tenn.; Warren McNulty, Melbourne, Fla.

### Trombone

Div. 1: Bill John Catron, Morristown, Tenn.; Howard Berg, Melbourne, Fla.; Lewis Rauton, Rock Hill, S. C.; Anita Schroeder, Daytona Beach, Fla.; Tommy Farr, Charlotte, N. C.

Div. 2: E. A. Pose, Jr., Morristown, Tenn.; Elizabeth Howell, De Funiak Springs, Fla.; Dean Crawford, Marion, N. C.; William E. Hallar, Frederick, Md.; Harriet Simpson, Deland, Fla.

Junior, Div. 1: LeBron Crane, W. Palm Beach, Fla.

Div. 2: Marie Duttonhaver, Bunnell, Fla.

### French Horn

Div. 1: Wayne Duttonhaver, Bunnell, Fla.; Robert Wallace, Washington, Ga.; Bill Moore, Lenoir, N. C.; Billy Alley, Marion, N. C.; Ryan Chandler, Daytona Beach, Fla.; Erwin Zimmerman, Charlotte, N. C.; Jimmy Graham, Charlotte, N. C.; Bob Hollenbeck, Eustis, Fla.

Div. 2: Miriam Black, Johnson City, Tenn.; Jimmy Whitehurst, Charlotte, N. C.; Preston Smith, Deland, Fla.; Frank Odom, W. Palm Beach, Fla.

Junior, Div. 1: Wanda Miller, Daytona Beach, Fla.

Div. 2: Paul McDougal, W. Palm Beach, Fla.; Frances Williams, Rock Hill, S. C.

### Baritone

Div. 1: Bobbie Gourley, Marion, N. C.; Edgar Williams, Rock Hill, S. C.; John L. Fischer, Winston-Salem, N. C.; Bob Asbury, Charlotte, N. C.; Dick Douglas, Deland, Fla.

Div. 2: Sidney Wood, W. Palm Beach, Fla.

Junior, Div. 2: Eldon Knight, Bunnell, Fla.

### Bass

Div. 1: Grady Brown, Rock Hill, S. C.; Joe Marshall, Charlotte, N. C.; Lawson McLendon, Monroe, N. C.; Charles Driver, Lenoir, N. C.

Div. 2: Jack Inman, Deland, Fla.; Lloyd Johnson, Washington, Ga.; George Feucht, De Funiak Springs, Fla.; Herbert Reddick, W. Palm Beach, Fla.; Eleanor Fisk, Clearwater, Fla.; Wallace Dunning, Bluefield, W. Va.

Junior, Div. 2: Herbert J. Lamon, Jr., Greenville, Tenn.; V. W. McKenzie, Bunnell, Fla.

### E♭ Bass

Junior, Div. 1: Ralph Simms, Eustis, Fla.

### Flute

Div. 1: Jeanne Maxwell, Deland, Fla.; Paul Broyhill, Lenoir, N. C.; Lindsey Holland, Bartow, Fla.

Div. 2: Jean Martin, W. Palm Beach, Fla.; Doris Milligan, Daytona Beach, Fla.; Josephine Walker, Charlotte, N. C.; Carl Harris, Deland, Fla.

Junior, Div. 1: John Burgess, Baltimore, Md.; Steve Pappas, Charlotte, N. C.; Gus Karres, Charlotte, N. C.; Sam Ridout, Melbourne, Fla.

Div. 2: Joyce Airth, W. Palm Beach, Fla.; Lottie Moaffett, Charlotte, N. C.; Dorothy Chandler, Daytona Beach, Fla.

### Oboe

Div. 1: Cody Goodman, W. Palm Beach, Fla.; Truett Bennett, Chapel Hill, N. C.; Manly Saunders, Greenville, S. C.

Div. 2: Kenneth Williams, Daytona Beach, Fla.

### English Horn

Div. 1: Ted Hardaway, Lenoir, N. C.

Div. 2: Tommy Lloyd, W. Palm Beach, Fla.

### B♭ Clarinet

Div. 1: Dixie Lee Vance, Deland, Fla.; Bill Stevens, Lenoir, N. C.; John Sammonds, Charlotte, N. C.; John Dysart, Greenville, S. C.

Div. 2: Katherine Smith, Deland, Fla.; Carol Rodgers, Bunnell, Fla.; Eugene Farris, Williamson, W. Va.; Bill Bell, W. Palm Springs, Fla.; Dorion Fulce, Daytona Beach, Fla.; Clayton Grinstead, Eustis, Fla.

Junior, Div. 1: Buddy Lane, Greenville, Tenn.; Allen Garrett, Chapel Hill, N. C.; Leon Herndon, Charlotte, N. C.

Div. 2: Gloria Ramsey, Daytona Beach, Fla.; Betty Mulholland, Eustis, Fla.; Janet White, Deland, Fla.

### E♭ Clarinet

Junior, Div. 1: Louise Gamble, West Palm Beach, Fla.; Gloria Bralington, Melbourne, Fla.; Elizabeth James, Charlotte, N. C.

### Alto Clarinet

Div. 1: D. F. Hord, Jr., Kings Mtn., N. C.

### Bass Clarinet

Div. 1: Selden Stone, Lenoir, N. C.

Div. 2: Joe James, Charlotte, N. C.

### Bassoon

Div. 1: Marie Martin, Charlotte, N. C.; Mary Louise Moore, Marion, N. C.

Div. 2: Edith Adams, Deland, Fla.; Ehely Lindsey, Washington, Ga.

### Alto Saxophone

Div. 1: Orville Steffee, Baltimore, Md.; Emily Morgan, Daytona Beach, Fla.; J. C. Bradley, Deland, Fla.

Div. 2: Herbert Hildebrand, Baltimore, Md.; Howard Howes, Ocala, Fla.; Jerome Broder, Baltimore, Md.

### Baritone Saxophone

Div. 2: Hubert Falton, Jr., Deland, Fla.

### Bass Saxophone

Div. 2: Paul Morrison, Daytona Beach, Fla.

### Saxophone

Div. 1: Johnny Norris, Washington, Ga.

Div. 2: Dorothy Hopson, Eustis, Fla.; Harold McCard, Atlanta, Ga.



**Tenor Saxophone**  
Junior, Div. 1: Sarah Rodgers, Bunnell, Fla.

**Harp**  
Div. 1: Evelyn Hannah, Johnson City, Tenn.; Dor. Sherman, Tampa, Fla.

**Drum**  
Div. 1: C. J. Claudon, W. Palm Beach, Fla.; Donna Smith, Deland, Fla.; Robert Blount, Deland, Fla.; Jimmy Todd, Lenoir, N. C.

Div. 2: Joe Jerger, Thomasville, Ga.; Lewis Ware, Washington, Ga.; Morris Spruill, Elizabeth City, N. C.; B. L. Watkins, Winston-Salem, N. C.

Junior, Div. 1: Jack Wright Smith, Deland, Fla.; Lamar Mercer, Bunnell, Fla.; Danny Rodgers, Bunnell, Fla.; William Talley, Rock Hill, S. C.; Ralph Fenstermacher, Jr., Greenville, Tenn.; G. T. Everett, Eustis, Fla.; Madison Vann, Atlanta, Ga.; Norman Grittith, Jr., Charlotte, N. C.; Ruth Kennedy, De Funiak

Springs, Fla.; Herbert Small, Jr., Charlotte, N. C.

Div. 2: Ellen Zeigler, Charlotte, N. C.

**Drum Major**  
Div. 1: Mary Carolyn Walden, De Funiak Springs, Fla.; Verna Blackburn, Clearwater, Fla.; Gene Phillips, Charlotte, N. C.; Edward Porter, Thomasville, Ga.; Ellen Cash, Daytona Beach, Fla.

Div. 2: Marion Swanson, W. Palm Beach, Fla.; Marilyn Varn, Bunnell, Fla.; Merriwether Williams, Washington, Ga.; Leland Covey, Daytona Beach, Fla.; Jean Martin, W. Palm Beach, Fla.

**Violin**  
Div. 1: Rogers Magee, Charlotte, N. C.; Mary Quigley, Atlanta, Ga.; Catherine Dosier, Atlanta, Ga.

Div. 2: Edward J. Waring, Jr., Leonardtown, Md.; W. S. Murrell, Jr., Morristown, Tenn.; Stuart Baesel, Charlotte, N. C.

**Cello**  
Div. 1: June Carpenter, Richmond, Va.  
Div. 2: Suzanne Carroll, Charlotte, N. C.; Mary Gooddy, Greenville, S. C.

**Xylophone**  
Div. 1: Dorla Chastain, Thomasville, Ga.; James Lawson, Jr., Wadesboro, N. C.  
Div. 2: B. L. Watkins, Winston-Salem, N. C.; Donna Smith, Deland, Fla.; Robert Blount, Deland, Fla.; Gordon Houser, Charlotte, N. C.

**Student Conductor**  
Div. 1: Katherine Smith, Deland, Fla.; Robert Blount, Deland, Fla.  
Div. 2: William Hinson, Monroe, N. C.

**ENSEMBLES, String Trio**  
Div. 2: Charlotte, N. C.

**String Quartet**  
Div. 2: Charlotte, N. C.

**String Quintet**  
Div. 2: Charlotte, N. C.

## Band and Orchestra Selective Lists for 1940

National (Regional) required numbers for Classes A, B, and C will be selected from the respective groupings and announced about January 1, 1940. (The Class D numbers are suggested for state use only.)

### Class A—Orchestra

Beethoven ..... Ruins of Athens—Overture.....BHB  
Bergh ..... Honor and Glory—Overture.....Rem  
Enesco-Guenther ..... Roumanian Rhapsody No. 1.....EBM  
Handel-Perry ..... Sonata in F Major.....BHB  
Haydn ..... Symphony No. 7 in C Major.....BHB  
Mendelssohn ..... Ruy Blas—Overture.....CF or BHB  
Rimsky-Korsakov ..... Polonaise from the Opera, "Christmas Night".....BHB  
Rossini ..... Semiramade—Overture.....CF or BHB  
Saint-Saens (Reibold) Bacchanale from "Samson and Delilah".....SF  
Schubert-Dasch ..... Symphony in B Minor No. 8—"Unfinished" (either movement).....CF  
Toch ..... Pinocchio—A Merry Overture.....AMP  
Wagner ..... Rienzi—Overture.....SB  
Wagner ..... Prelude to Act I from "Lohengrin".....SB  
Wood ..... Apollo—Overture.....BHB

### Class B—Orchestra

Beethoven ..... Finale from Fifth Symphony.....BHB  
Cimarosa-Winter ..... Three Brothers—Overture.....BHB  
Dasch ..... Rhythmic Sketch.....CF  
Demarest ..... Sunrise at Sea (Tone Poem).....Wit  
Haydn ..... Symphony No. 15 (1st or 2d movement).....Lud  
Johnson ..... Mowis—Symphonic Poem.....CF  
Mozart ..... Shepherd King—Overture.....BHB  
Rossini ..... "Italians in Algeria"—Overture.....CF  
Shadwell ..... Slavonic Serenade.....BHB  
Smetana ..... March from the Symphonic Poem "Blanik".....Ru  
Verdi-Reibold ..... Grand March from "Aida," Act II.....SF  
Wagner-Reibold ..... Procession of the Mastersingers from "Die Meistersinger," Act III.....SF

### Class C—Orchestra

Bach ..... Jesu, Joy of Man's Desiring.....CF  
Bizet-Zamecnik ..... Marche Fantastique (Prelude from Suite, "L'Arlesienne").....SF  
Brockton ..... Talisman—Overture.....Lud  
Demarest ..... A Festival Procession.....Wit  
Gretry-Reibold ..... Tambourin from "Cephele and Procris".....SF  
Isaac ..... Gypsy Overture.....CF  
Johnson (Harold) ..... Lilliput Suite.....Fill  
Johnson (Harold) ..... Passacaglia and Fughetta.....BHB  
Scarmolin ..... Mercury Overture.....Lud  
Schubert ..... Andante from Symphony No. 4.....BHB  
Sordello ..... Spirit of Youth—Overture.....CF  
Velska ..... Roumanian Fantasy.....CF  
Wagner ..... Album Leaf.....SB  
Woodhouse ..... Scherzo with Interlude.....BHB

### Class D—Orchestra

Bach-Marcelli ..... Chorale—Fugue "All Glory Be to God on High".....CF  
Caribou ..... Bird Symphony.....RAH  
Grant-Maddy ..... Paul Revere Suite.....Chap  
Grant-Schafer ..... Clock Symphony.....RAH  
Handel-Zamecnik ..... Minuet from "Berenice".....SF  
Milloecker ..... Beggar Student Selection.....Lud  
Taylor ..... Lyric Overture.....CF  
Taylor ..... The Oracle—Overture.....CF  
Woodhouse ..... A Stately Measure.....BHB  
Woodhouse ..... Minuet and Trio.....BHB  
Traditional arr. ..... Londonderry Air.....SF

### Class A—Band

Beethoven ..... Two Movements from Sixth Symphony.....BHB  
Cimarosa ..... The Secret Marriage—Overture.....BHB  
Enesco ..... The Roumanian Rhapsody.....BHB  
Hanson ..... Nordic Symphony—Second movement.....CB  
Rossini ..... William Tell—Overture.....CF  
Sibelius ..... Finlandia.....CF  
Sousa ..... Looking Upward Suite—Parts II and III.....TP  
Thomas ..... Carnival of Venice—Overture.....CF  
Tschalkowsky ..... Marche Slav.....CF  
Wagner ..... Siegfried's Rhine Journey.....Rem  
Williams ..... Symphony in C Minor—second movement.....EW  
Wood ..... Manx Overture.....BHB

### Class B—Band

Bennett ..... Scenes from the Sierras.....CF  
Beethoven ..... Selection.....Lud  
DeRobertis ..... Niobe—Overture.....Wit  
Elgar ..... Sea Pictures Suite, No. 3.....BHB  
Falaguer ..... Fugal—Overture.....Ru  
Flotow ..... Stradella.....CF  
Guentzel ..... Festival—Overture in F.....Bar  
Leiden ..... Autumn—Overture.....GS  
McAllister-Caneva ..... D'Asiago.....CF  
St. Clair ..... Achilles—Overture.....SF  
Skornicka ..... Overture Hongroise.....BHB  
Zimmer ..... Saga—Overture.....EV

### Class C—Band

Bach-Moehlman ..... Prelude and Fugue in G Minor.....Rem  
Brockton ..... Robin Hood Fantasy.....Lud  
Buchtel ..... Traveler Overture.....Kjos  
Fulton ..... Azalea.....Fill  
Grieg ..... Selection of Melodies.....BHB  
Hildreth ..... Gnome of Grotto.....Lud  
Johnson (Clare) ..... Western Wonderlands—Overture.....Ru  
Johnson ..... Hero—Overture.....CF  
O'Neill ..... The Three Graces—Overture.....SF  
Skeet ..... Tintagel—Overture.....SF  
Thiele ..... Overture Characteristique.....Wat  
Yoder ..... Mantilla.....BHB

### Class D—Band

Buchtel ..... Judy's Dream .....Kjos  
Chenette ..... Majorette.....BHB  
Handel ..... Suite—Master Series (any two movements).....GS  
Holmes ..... Dreadnaught .....Ru  
Johnson ..... Leeds of Cadmus.....CF  
Petite ..... American Youth—Overture.....CF  
Russell ..... Young America—Overture.....Bar  
St. Clair ..... Chevalier—Overture.....SF  
Thomas ..... On Shawnee Road—Overture.....Kjos  
Weidt ..... Gloriana.....WJ  
Yoder ..... Westward Ho—Selection .....Kjos  
Zamecnik ..... Fortuna—Overture .....SF

\* Asterisk indicates full score.

Key to Publishers: Bar—C. L. Barnhouse; BHB—Boosey-Hawkes-Belwin; Chap—Chapell & Co.; CCB—C. C. Birchard & Co.; CF—Carl Fischer, Inc.; EBM—Edward B. Marks, Inc.; EV—Elkan-Vogel Co., Inc.; EW—Ernest Williams; Fill—Fillmore Music House; GS—G. Schirmer, Inc.; Kjos—Neil A. Kjos Music Co.; Lud—Ludwig Music Publ. Co.; RAH—Raymond A. Hoffman Co.; Rem—Remick Music Corp.; Ru—Rubank, Inc.; SB—Silver Burdett Co.; SF—Sam Fox Publ. Co.; TP—Theodore Presser Co.; Wit—M. Witmark & Sons; WJ—Walter Jacobs, Inc.; Wat—Waterloo Music Co.



**String Sextet**  
Div. 2: Leonardtown, Md.

**Cornet Duet**  
Div. 2: Thomasville, Ga.

**Cornet Trio**  
Div. 1: Charlotte, N. C.  
Div. 2: Daytona Beach, Fla.

**Trumpet Trio**  
Div. 2: Baltimore, Md.

**Cornet Quartet**  
Div. 1: Washington, Ga.  
Div. 2: Deland, Fla.

**Brass Quartet**  
Div. 1: Winston-Salem, N. C.; Tampa, Fla.  
Div. 2: Deland, Fla.

**French Horn Quartet**  
Div. 2: W. Palm Beach, Fla.

**Brass Sextet**  
Div. 1: Rock Hill, S. C.  
Div. 2: Melbourne, Fla.; Marion, N. C.; Winston-Salem, N. C.

**Clarinet Trio**  
Div. 1: Deland, Fla.

**Clarinet Quartet**  
Div. 1: W. Palm Beach, Fla.; Deland, Fla.  
Div. 2: Bunnell, Fla.; Washington, Ga.

**Flute Quartet**  
Div. 1: Charlotte, N. C.

**Woodwind Trio**  
Div. 1: Chapel Hill, N. C.

**Woodwind Mixed Trio**  
Div. 2: Deland, Fla.

**Woodwind Quintet**  
Div. 1: Deland, Fla.

**Saxophone Sextet**  
Div. 1: Deland, Fla.

**Drum Ensemble**  
Div. 1: Rock Hill, S. C.

## REGION NINE

Lytton S. Davis, Regional Chairman,  
Omaha, Nebr.

Official Results as reported by  
Arthur G. Harrell, Sec'y-Treas.,  
Kearney, Nebr.

Colorado Springs, Colorado, May 11, 12,  
13. States included: Nebraska, Kansas,  
Missouri, East Colorado. Contest for  
bands, orchestras, solos, ensembles and  
vocal.

**BANDS Class A**  
Div. 1: Council Bluffs, Ia.; Fort Collins,  
Colo.; South High, Denver, Colo.; Colo-  
rado Springs, Colo.; Boulder, Colo.

Div. 2: Newton, Kans.; Longmont,  
Colo.; Englewood, Colo.; Sterling, Colo.

**Class B**  
Div. 1: Chanute, Kan.; Norton, Kan.;  
Blackwell, Okla.; Abilene, Kan.; Alliance,  
Nebr.

Div. 2: Littleton, Colo.; Superior, Neb.;  
Ellis, Kan.; McCook, Neb.; Bethany, Mo.;  
Wray, Colo.; Alamosa, Colo.; Lincoln,  
Kan.

**Class C**  
Div. 1: Scott City, Kan.; Kit Carson,  
Colo.; Atwood, Kan.; Colo. Springs, Jr.  
High, Cheyenne, Wells, Colo.; St. John,  
Kan.; Julesburg, Colo.; Holyoke, Colo.

Div. 2: Ordway, Colo.; Center, Colo.;  
Herndon, Kan.; Monte Vista, Colo.; Trip-  
plet, Mo.; Limon, Colo.; Haxton, Colo.;  
Ellsworth, Kan.; Sugar City, Colo.

**MARCHING BANDS Class A**  
Div. 1: Red Oak, Iowa.  
Div. 2: Longmont, Colo.

**Class B**  
Div. 1: Ellis, Kan.; Abilene, Kan.; Al-  
liance, Neb.

Div. 2: Carroll, Iowa; Oberlin, Kan.

**Class C**  
Div. 1: St. John, Kan.; Oakley, Kan.  
Div. 2: La Crosse, Kan.

## ORCHESTRAS Class A

Div. 1: Fort Collins, Colo.; Boulder,  
Colo.; Council Bluffs, Ia.; Joplin, Mo.;  
South High, Denver, Colo.

Div. 2: Newton, Kans.; Sterling, Colo.;  
Longmont, Colo.; Colorado Springs, Colo.

## Class B

Div. 1: Loveland, Colo.; Chanute,  
Kans.; Hays City, Kan.

Div. 2: Alamosa, Colo.; Garden City,  
Kan.

## Class C

Div. 1: Osborne, Kan.; Cheyenne Mt.  
Colo. Springs, Colo.

Div. 2: Cheyenne Wells, Colo.; Walsen-  
burg, Colo.

## SOLOS, English Horn

Div. 1: W. P. Huffman, Brookfield, Mo.

## Oboe

Div. 1: Bill Clapper, North Denver,  
Colo.; Nancy Moore, Southwest, Kansas  
City, Mo.; Bill Dunbar, La Junta, Colo.;  
W. P. Huffman, Brookfield, Mo.

Div. 2: Wade Fite, Winfield, Kan.;  
Calvin Erney, Chanute, Kan.; Ward Bos-  
ton, Jr., Moberly, Mo.; Marjorie Norman,  
Scott City, Kan.; Nancy Spohn, Superior,  
Neb.

## Violin

Div. 1: Jess Sutton, Omaha, Neb.; Doris  
Shepherd, Larned, Kan.; Walter Conrey,  
Pueblo Central, Pueblo, Colo.; Bill Luehr-  
mann, Wichita, Kan.; Virginia Clarke,  
Pawnee City, Neb.; Dorothy Jean Jacobs,  
Richmond, Mo.; Melvin Johnson, Mina-  
tare, Neb.; Louise Calvert, Kearney, Neb.;  
Janice Griffith, Omaha, Neb.; Mildred Al-  
bersson, Hays, Kan.; Billie B. Huffsmith,  
Greeley, Colo.; Billy Russell, Joplin, Mo.;  
Emma Jo. McCracken, Colo. Springs,  
Colo.; James Groves, Manitou Springs,  
Colo.; Julieta Baillet, Pleasant Hill, Mo.;  
Tony Romeo, Denver, Colo.; Sally Porter,  
Joplin, Mo.; Patricia Stone, Boulder,  
Colo.; Joan Shriver, Springfield, Mo.

Div. 2: Sarepta Pierpont, Chanute,  
Kan.; Joan Krause, North Platte, Neb.;  
Mary Eichhorn, Garden City, Kan.;  
Evelyn Nerud, Scottsbluff, Neb.; William  
Starr, Concordia, Kan.; Howard Crisman,  
Alamosa, Colo.; Katherine Krewder, Lib-  
eral, Kan.; Helen Ammerman, Torrington,  
Wyo.; Charles Kitmiller, Denver, Colo.;  
Harold Hedlund, Montezuma, Kan.; James  
Eckblade, Stromsburg, Neb.

## String Quartet

Div. 1: Hays, Kan.; Joplin, Mo.

Div. 2: Fort Collins, Colo.

## String Trio

Div. 1: Boulder, Colo.; Chanute, Kan.;  
Colorado Springs, Colo.; Manual High,  
Denver, Colo.

## Tenor Saxophone

Div. 1: Betty Lou White, Phillipsburg,  
Kan.; Norma Herold, Ellinwood, Kan.

Div. 2: Edward Jordan, Page, Neb.;  
Bob Myers, Superior, Neb.; James Col-  
glazier, Colorado Springs, Colo.; Bill Des  
Jardins, Clay Center, Kan.; Sam Jewett,  
Dighton, Kan.

## Alto Saxophone

Div. 1: Dwayne Thompson, Denver,  
Colo.; Francis DeMarco, Colo. Springs,  
Colo.; Joe Flores, Denver, Colo.; Leon  
Ponte, North Platte, Neb.; Marilyn  
Dewar, Kansas City, Mo.; Floyd Sculley,  
Coad, Neb.; Gene Eiland, Denver, Colo.;  
Leroy Marks, Denver, Colo.; Lee Lin-  
coln, Denver, Colo.; Joseph Holt, Ellis-  
worth, Kan.; Harold Treasure, Bethany,  
Mo.

Div. 2: Jean Baxter, Flagler, Colo.;  
Billy Wolfe, Meade, Kan.; Richard  
Ward, Skidmore, Mo.; Barbara Light,  
Guernsey, Wyo.; Betty Heath, Leroy,  
Kan.; Ruth Rehm, Chivington, Colo.;  
Betty Hiner, Hamlet, Neb.; Jean Mc-

Elwee, Minatare, Neb.; Crofton Little-  
john, Colo. Springs, Colo.; Bob Moore,  
North Junior, Colo. Springs, Colo.

## Baritone Saxophone

Div. 1: Albert Reddiah, Alliance, Neb.;  
Clarence Henderson, Lawrence, Kan.

## Baritone Horn

Div. 1: Donald Wickham, Sterling,  
Colo.; Junior Bergert, Topeka, Kan.;  
Eleanor Norton, Drexel, Mo.; John An-  
derson, Omaha, Neb.; Helen Deppe,  
Lebanon, Mo.; Verna Freeman, Pueblo,  
Colo.; Robert Slemmons, Mitchell, Neb.;  
Dorothy Palmer, Miltonvale, Kan.; Jack  
Kruger, Kansas City, Mo.; Bob Stetson,  
Denver, Colo.

Div. 2: Henry Lasley, Shelby, Mo.;  
Edward McIntyre, Wichita, Kan.; Her-  
bert Patrick, Linsborg, Kan.; Dick  
Koupal, Ord, Neb.; Billy Burtch, Curtis,  
Neb.; Dean Owen, Dighton, Kan.; Pres-  
ton Hayes, Casper, Wyo.; William  
Teehan, Clarke, Neb.

## Bassoon

Div. 1: Francis Lohrenz, Buhler, Kan.;  
Angelina Wachtrle, Ord, Neb.; Ellen An-  
derson, Excelsior Springs, Mo.; Jane  
Kistler, Monte Vista, Colo.

Div. 2: Amon Woodworth, Jamestown,  
Kan.; Marcile Davis, Clay Center, Kan.;  
Eunice Eyre, Superior, Neb.; Bar-  
bara Linn, Kimball, Neb.; Joe Shaw, Win-  
field, Kan.; Betty McCormick, Scott City,  
Kan.; Robert Hugins, Littleton, Colo.;  
Barbara Hickman, Colorado Springs,  
Colo.; Margaret Zaugg, Colorado Springs,  
Colo.

## Trombone

Div. 1: Tom Holbert, Mitchell, Neb.;  
Paul Adams, Clay Center, Kan.; Paul  
Wright, North Platte, Neb.; Shelley  
Brown, Chanute, Kan.; Jack Kruger, Kan-  
sas City, Mo.; Virginia Stiversson, Fort  
Morgan, Colo.; Robert Plum, Hays, Kan-  
sas; Robert Barrett, Skidmore, Mo.;  
Robert Gardner, Fort Collins, Colo.; Bob  
Stetson, South Denver, Denver, Colo.;  
Robert Potter, Springfield, Mo.; Bob  
Smith, Lake Junior, Denver, Colo.

Div. 2: Orin Hughes, Oberlin, Kan.;  
Daniel Bochman, Newton, Kan.; Keith  
Robinson, Superior, Neb.; Billy Kennedy,  
Pueblo Central, Pueblo, Colo.; James  
Allen, McCook, Neb.; Donald Wilson,  
Pueblo, Colo.; Peggy Crow, Loveland,  
Colo.; Keith Allen, Lawrence, Kan.;  
Beatrice Shenerman, Scott City, Kan.;  
Bill Linford, Thurston, Neb.; Jack Alth-  
ouse, Kearney, Neb.; Harvey Goldstein,  
North Denver, Colo.; Sam Bates, Shel-  
bina, Mo.; Harold Noble, Torrington,  
Wyo.; Dick Christison, Kit Carson, Colo.;  
Dorothy Litch, Sterling, Colo.; Martin  
Hambright, Denver, Colo.; Paul Leydd,  
South Denver, Colo.; Ernest Laws, Kan-  
sas City, Mo.; Delbert Smalley, Spring-  
field, Mo.

## Cello

Div. 1: Myrtle Evans, Wichita, Kan.;  
Margaret Keller, Omaha, Neb.; Virginia  
Dove, Boulder, Colo.; Clarence Molger,  
Lincoln, Neb.; Davis Butcher, Joplin, Mo.;  
Charles McCracken, Colo. Springs, Colo.;  
Betty Klingman, Newton, Kan.; Elizabeth  
Styles, South Denver, Colo.

Div. 2: Max Cheney, Maywood, Neb.;  
Janet Douthit, Curtis, Neb.; Miriam  
Colsow, Alliance, Neb.; Dorothy Morris,  
Sterling, Colo.; Harriett Miller, Colo-  
rado Springs, Colo.; Margaret Thaler,  
South Denver, Colo.

## Xylophone

Div. 1: Georgia Lee Bonte, Cherokee,  
Okla.; Eileen Wingo, Denver, Colo.; Vir-  
ginia Stevens, Marcelina, Mo.; Jeannette  
Smith, Atchison, Kan.

Div. 2: Helen Stevenson, Superior, Neb.;  
Ruth Brown, Denver, Colo.; Donald John-



son, Pueblo, Colo.; Shirley Buester, Boulder, Colo.; Martha Miller, Liberal, Kan.

#### Flute

Div. 1: Jean Barts, Eudora, Kan.; Betty Rose Elwing, Linsborg, Kan.; Walter Buttin, Chanute, Kan.; Don Irby, La Junta, Colo.; Barbara Bridges, Cherokee, Okla.; Warren Smuthers, Jetmore, Kan.; Barbara Miller, Fremont, Neb.; Glennis Metz, Wichita, Kan.; Permelia McNeish, Richmond, Mo.; Clifton Lord, Indianola, Neb.; June Calkins, Longmont, Colo.; Patsy Wilson, Monte Vista, Colo.; Frank Lamar, Topeka, Kan.; Charles Heltman, Englewood, Colo.; Alice Jean Sater, Monte Vista, Colo.; Kathryn Crawford, Pawnee City, Neb.

Div. 2: June Bishop, Ford, Kan.; Mack Falkenstien, Lawrence, Kan.; Leila Turner, Goodland, Kan.; Dorothy Baker, North Platte, Neb.; Betty Shearer, Garden City, Kan.; Gertrude Morris, Oberlin, Kan.; Marvella Werner, Clay Center, Neb.; Juliet Montague, Hays, Kan.; Rose Mary Bardwell, Joplin, Mo.; Marilyn Stephenson, Littleton, Colo.; Patty Lou Guthrie, Las Animas, Colo.; Verna Seward, Revere, Mo.; Theresa Gorg, Union, Mo.

#### Piccolo

Div. 1: Audrey Russell, Ellis, Kan.; Mary Jane Towse, Mitchell, Neb.

#### E♭ Clarinet

Div. 1: Kathryn Hogue, Leon, Kan.; Willis Olson, Linsborg, Kan.; Harriett Hendricks, North Platte, Neb.; Bill Kelley, McCook, Neb.; Esther Calhoun, Pawnee City, Neb.; Jean Dilworth, Winfield, Kan.; Frank Houserlein, Fort Collins, Colo.; Stanley Finn, Colo. Springs, Colo.; Charles Saylor, Cassville, Mo.; Marjorie Rasmussen, Sterling, Colo.; Bob White, South Denver, Colo.; Anna Mae Lovelace, Englewood, Colo.; Joe Flores, Denver, Colo.; Richard Wheat, Springfield, Mo.

Div. 2: Betty Jane Alexander, Colby, Kan.; David M. Gates, Manhattan, Kan.; Adrian Reed, Mitchell, Neb.; Bob Herman, La Junta, Colo.; Gussie Helmig, Marquette, Kan.; Richard Shienhardt, Scottsbluff, Kan.; Bonnie Bernholtz, Davenport, Neb.; Charles Gleasow, Holyoke, Colo.; Horace Sullivan, North Denver, Colo.; Tom Ross, Colo. Springs, Colo.; Charles Hampton, Bethany, Mo.; Harriet Holt, Ellsworth, Kan.; Marian King, Sterling, Colo.; Mildred Clevenger, Lawrence, Kan.

#### Alto Clarinet

Div. 1: Geraldine Buhler, Lawrence, Kan.

Div. 2: Geraldine Cromwell, Wisner, Neb.; Muriel Thompson, Sterling, Colo.; Dale Stauffer, Page, Neb.

#### Bass Clarinet

Div. 1: Gordon Ohlsson, Brush, Colo.; Homer Wickham, Sterling, Colo.; Ray Ball, South Denver, Colo.

Div. 2: Marvin Spitznogle, Washington, Kan.; Sibyl Paye Van Luen, Lincoln, Kan.; Norman Smith, Center, Colo.; La Verne Anthony, Sidney, Neb.; Charles Beyers, Atchison, Kan.; Eva Clark, Pender, Neb.; Harold Boatright, Colorado Springs, Colo.; Leon Whitman, Jr., Hoisington, Kan.

#### Cornet and Trumpet

Div. 1: Gene Fowler, Denver, Colo.; Bert Pederson, West Denver, Colo.; Glen Ulrich, Englewood, Colo.; George Young, Denver, Colo.; Kent Stickelman, Bradyville, Ia.; Roy Shohf, Topeka, Kan.; Ed Lenicheck, Denver, Colo.; Bobby Olmstead, Fremont, Neb.; John Colbert, Scottsbluff, Neb.; Ted Geringer, Sugar City, Colo.; Paul Hansen, Alamosa, Colo.; Guy Bruner, South Denver, Colo.; Joseph Morello, Maplewood, Mo.

Div. 2: Mildred Shafer, Casper, Wyo.; Mable Covert, Monte Vista, Colo.; Earl

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### String Bass

Div. 1: Edith Fleming, Garden City, Kan.; Ruth Beaver, Joplin, Mo.; Bob Rouse, Colo. Springs, Colo.

Div. 2: Harold Boatright, Colo. Springs, Colo.; Gwen Frazier, La Crosse, Kan.; Marg Humfeld, Clay Center, Kan.; Helen Donovan, South Denver, Colo.

### Viola

Div. 1: Allen Willis, Chanute, Kan.; Edamay McCullay, Omaha, Neb.; Betty Nelson, Omaha, Neb.

### Drums

Div. 1: Edna Ziellinski, Excelsior Springs, Mo.; James Hosteeder, Kansas City, Mo.; Buster Blakley, Kearney, Neb.; Fred Endicott, Jr., Colo. Springs, Colo.; Bill Earnshaw, Casper, Wyo.

Div. 2: Bud Hayes, Goodland, Kan.; Gerlene Sharp, Canon City, Colo.; Dayton St. Clair, West Point, Neb.; Delores Thompson, Alliance, Neb.; Mary Klipple, Fort Collins, Colo.; Harry Huxol, Herman, Mo.; Larry Green, North Denver, Colo.; Nancy Herriman, South Denver, Colo.

### Harp

Div. 1: Virginia Stephens, Marcelina, Mo.

### French Horn

Div. 1: Mark Cleland, Oberlin, Kan.; Kenneth Elson, Curtis, Neb.; Edward Allsup, Kansas City, Mo.; Fay McClelland, Omaha, Neb.; Robert Thatcher, Guernsey, Wyo.; Homer Jarnigan, Longmont, Colo.; Robert Lamar, Topeka, Kan.; John Norman, Denver, Colo.; Bill Fristoe, Colo. Springs, Colo.; Jack Worcester, Boulder, Colo.

Div. 2: John Pierson, Wakenny, Kan.; Raymond Mannoni, Pittsburg, Kan.; Bill Jehle, Pueblo, Colo.; F. L. Lockhart, Winfield, Kan.; Jean King, Liberal, Kan.; Dorothy Robb, Wahoo, Neb.; Mary Jo Glenn, Houston, Mo.; Billy Barney, Kearney, Neb.; William Matson, Greeley, Colo.

### Tuba

Div. 1: Frank Thomas, Shelbina, Mo.; Charles Wright, Sterling, Colo.; Bob Rouse, Colo. Springs, Colo.; Don Stewart, Pawnee City, Neb.; David Hay, Lawrence, Kan.; Junior Ballard, Beloit, Kan.; Doyle Worley, Chanute, Kan.

Div. 2: Eddie Klewer, Liberal, Kan.; Jim Rogers, East Denver, Colo.; Granville Smith, St. Clair, Mo.; Robert Carlton, Wheatridge, Colo.; Billy Sears, Wichita, Kan.; Harry Pinnick, Meade, Kan.; George Lippert, Omaha, Neb.; Jack Sisk, Excelsior Springs, Mo.; Joan Sweltzer, Eads, Colo.; James Upton, Longmont, Colo.; Kenneth Beeler, Ordway, Colo.; Jay McAllister, Minatare, Neb.; Bob Barnett, Kansas City, Mo.; Robert Hinnan, Atchison, Kan.; Kenneth Nelson, Omaha, Neb.; George Hedges, Pueblo, Colo.; Marjorie Crockett, Sugar City, Colo.

### Baton Twirling

Div. 1: Alda Ann Crouch, Ellis, Kan.; Vivian Haisle, Slater, Mo.; Jack Barnes, Hastings, Neb.; Mary Thurman, Brookfield, Mo.; Bill King, St. John, Kan.; Saralena Sherman, Topeka, Kan.; Karl



Thurman, Brookfield, Mo.; Raymond Ingles, Pueblo, Colo.; Billy Sears, Wichita, Div. 2: Billie Beth Davis, Ellis, Kan.; Ellsworth Blanchard, Salida, Colo.; Betty Simpson, Salida, Colo.; Bucky Steele, Scottsbluff, Neb.; Helen Richardson, Red Oak, Iowa; Ruby McCartney, Boulder, Colo.; Bob Bellamy, Colby, Kan.; Jim Groves, St. John, Kan.; Mary White, St. John, Kan.; Patty Geyer, Ellis, Kan.; Percy Leonard, Alliance, Neb.

#### String Trios

Div. 1: Boulder, Colo.; Chanute, Kan.; Colorado Springs, Colo.; Denver Manual, Denver, Colo.

#### String Quartets

Div. 1: Hays, Kan.; Joplin, Mo.

Div. 2: Fort Collins, Colo.

#### Flute Trio

Div. 1: South Denver, Colo.

#### Flute Quartets

Div. 1: Sidney, Neb.; Fort Collins, Colo.

Div. 2: Chanute, Kan.

#### Woodwind Trios

Div. 1: Topeka, Kan.; Lawrence, Kan.; La Junta, Colo.

Div. 2: Lincoln, Kans.; Excelsior Springs, Mo.

#### Woodwind Quintets

Div. 1: North Platte, Neb.; Winfield, Kan.

Div. 2: Superior, Neb.; Colorado Springs, Colo.; East Denver, Colo.

#### Trombone Trios and Quartets

Div. 1: Clay Center, Kan.

Div. 2: Newton, Kan.; Mitchell, Neb.

#### Cornet and Trumpet Trios

Div. 1: Wilbur, Neb.; East Denver, Colo.; Scottsbluff, Neb.; North Platte,

Div. 2: Topeka, Kan.; Fort Collins, Colo.; Holdrege, Neb.; Chanute, Kan.

#### Brass Quartets

Div. 1: North Platte, Neb.

Div. 2: Joplin, Mo.; North Denver,

#### Brass Sextets

Div. 1: McCook, Neb.; Winfield, Kan.; Curtis, Neb.; North Denver, Colo.

Div. 2: Colby, Kan.; North Platte, Neb.; Superior, Neb.

#### Clarinet Quartets

Div. 1: Sweet Springs, Mo.; Emerson, Neb.

Div. 2: Ponca, Neb.; Minatare, Neb.

#### Clarinet Quartets (Alto and Bass)

Div. 1: Sterling, Colo.; Fort Collins, Colo.; Chanute, Kan.; Sidney, Neb.; South Denver, Colo.

Div. 2: Joplin, Mo.; Lincoln, Kan.; Washington, Kan.; Colo. Springs, Colo.

#### String Ensemble

Div. 1: Joplin, Mo.

#### Horn Trio

Div. 2: Boulder, Colo.

#### Horn Quartet

Div. 1: North Platte, Neb.

Div. 2: Fort Collins, Colo.; Sidney, Neb.; Norton, Kan.

#### Drum Ensembles (Trio)

Div. 1: Excelsior Springs, Mo.

#### Drum Ensembles (Quintet)

Div. 2: Fort Collins, Colo.

#### Saxophone Quartets

Div. 1: Clay Center, Kan.; Alliance, Nebr.

#### Woodwind Quartet

Div. 1: Winfield, Kan.

We regret the omission of the Region 10 contest results from this report. This contest was held in Pocatello, Idaho, May 11, 12 and 13 under the chairmanship of W. H. Terry, Hyrum, Utah. Persuasive letters and telegrams failed to produce the official report and after delaying publication one week, we were obliged to go to press with this disappointment to the many participants in the Region 10 contest.

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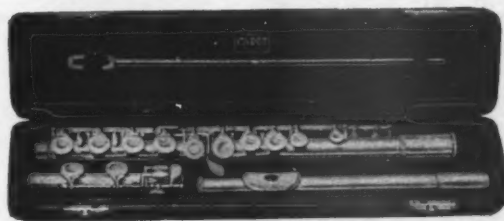
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## Drum Beats

Conducted by John P. Noonan

Address questions to The SCHOOL MUSICIAN, 230 N. Mich. Ave., Chicago

**Question:** We have had quite a discussion over the opening drum solo in American Patrol. Is this solo to be played as written or are five stroke rolls used here?—E. J. C., Phoenix, Ariz.

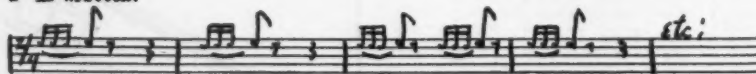
**Answer:** This question is not new. In this particular number the opening drum solo is scored as four stroke ruffs, thus the answer would appear simple, merely play the part as written, but for many years this solo has been discussed pro and con by directors and drummers. It is the contention of some that the opening solo is to imitate the street taps of the drum with an approaching band and to correctly interpret this effect the regular marching beat using five stroke rolls be employed. Others say that at a distance the effect of five stroke rolls is really to the ear four stroke ruffs and the solo should be played as written.

It is possible that the composer or arranger was not too familiar with drum notation and did actually intend five stroke rolls. I am inclined to agree with that opinion for the reason that four

stroke ruffs are frequently misnotated and often five stroke rolls were intended and in some instances ruffs.

One fact is rather definitely certain. In most every case that the writer knows of when this number is played by pro-

### I As Written.



### II As Usually Played.



fessional bands the solo is played using FIVE STROKE ROLLS rather than four stroke ruffs. It seems natural to play the solo with five stroke rolls and the average conductor seems to like the effect better as a five stroke roll is a definite "drum-ism" or beat peculiar to the snare drum, much more so than the four stroke ruff.

So unquestionably common usage has practically standardized the playing of this solo with five stroke rolls. Thus it is a matter of interpretation and should be played as the conductor wishes.

The solo is rhythmically simple and begins PPP working up gradually until the entrance of the band. This is another phase that has entered into this solo though seldom mentioned and that is the fact that four stroke ruffs are difficult to do "PPP" and unless done with finesse the solo using four stroke ruffs sounds muddy and not crisp as it should. Example 1 shows the first four bars as notated

while Example 2 shows the way it is usually played.

**Question:** What size bass drums do you recommend for concert band and concert orchestra? Isn't it practical to get an extra small model for parades and marching?—E. Bertino, Philadelphia, Pa.

**Answer:** For the concert band 16x32", 16x34" and 16x36" sizes are indicated depending upon the size and type of band. The diameter of the shell determines to a great extent the tonal qualities of the drum. This width of the drum isn't so important but a proper ratio should be maintained. The 16" shell width is practically standard and thoroughly satisfactory. Determine the diameter needed by the size of your unit. If the band is from 35 to 50, a 16x32" is fine—larger size groups can use a 16x34" or 16x36" to fine advantage.

For a concert orchestra use a 14x30", 16x30" or a 16x32" for good results, depending on the size of the group.

Very important is the matter of the type of drum selected, of course. If at all possible use a separate tension bass drum with medium weight heads for best results. Good bass drum tone is dependent on a good strong shell, good heads and the separate tension feature which allows independent tension of each head for separate adjustment.

For marching purposes a 14x30" single tension (or separate) can be used. This size drum carries easy and is satisfactory for the purpose. The tone is "short" and thus OK for parade use. After all on the march all that is needed is a good strong beat and solidity is more important than fine tone—thus a 14x30" in single tension is thoroughly satisfactory. Here again choose a good strong shell and heavier heads to withstand the more forceful beating.

**Question:** Is there an instruction book available for Glockenspiels?—Capt. E. L. Rhode, Chicago, Ill.

**Answer:** Insofar as we know, there isn't an instruction manual published exclusively for bell lyra.

Most players of bell lyra have had previous experience with orchestra bells or xylophones and know the keyboard, thus when such a person becomes accustomed to the keyboard being in a vertical position, the playing is fairly easy as only one mallet is used and the bell lyra parts are written so that they do not require rapid hammer manipulation.

If the player does not have the keyboard knowledge you can use any ele-



The L. T. H. S. Saxophone Quartet

**A sensation** at the January National Band Clinic in Urbana, the Lane Technical, (Chicago) High School Saxophone Quartet swung into high triumph at the Region 3 National Competition Festival in Indianapolis in May when ensemble judges awarded them an unqualified First Division. They are, Nick Busta, 1st alto, Jack Krieter, 2nd alto, Gene Algoet, tenor and Wally Gray, baritone. Gardner Huff, Lane Bandmaster, himself an accomplished saxophonist, is their director and coach.

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mentary bell or xylophone method which gives the fundamental scales and exercises necessary.

**Question:** Do our leading contest judges expect drummers to memorize their solos?—*F. P. A., La Crosse, Wisc.*

**Answer:** Generally, yes. By all means memorize the number to be played at a solo contest. Aside from the fact that you will probably play it better if you know it from memory, it also looks so much better. If you read it, it is awkward to drag the music stand around with you and the light may not be right for reading, and remember also that most contest sheets mention stage presence as a markable item, so memorize the solo which will make it easier for the judge to watch what's happening and will also lend a lot more eye appeal to your efforts.

**Question:** Does the vibraphone have a place in the concert band? The instrument has an appealing tone to me and I am considering one for my band. What is your opinion?—*E. V. W., St. Louis, Mo.*

**Answer:** The modern vibraphone does indeed have a tone of great "color" and treated properly the vibre certainly has a place in the concert band, but, like any other instrument, it must be considered with its inherent qualities of volume, range and voicing in mind. The conductor who can arrange well can secure many beautiful effects with intelligent arranging for the instrument. Although the modern vibre is equipped with a damper pedal that makes rapid playing possible, the best effects are had from the instrument through the use of four part and broken chords. Obviously the vibre can be best used with the "lighter" instruments of the band and will back up reeds and light brass passages with fine results.

I think its use can best be summed up by comparison. Instruments of the reed family such as bass and alto clarinets are rather high priced instruments and do not "stand out" prominently in the concert band yet their use adds substantially to the "color" and solidity of the band. So it is with the vibre. The instrument should not be "pounded" and thus made to sound like bells but rather played with yarn wound mallets in the regular way and spotted in the arrangement so that it comes through with good musical effect. So treated the results are musically fine and well worth the investment.

#### Useful Equipment

The small daughter of the house was busily setting the table for expected company, when her mother called:

"Put down three forks at each place, dear."

Having made some observations on her own account when the guests had dined with the family before, she inquired thoughtfully:

"Shall I give Uncle John three knives?"

#### Customary

"The Weavers are so quiet tonight. Is anything wrong?"

"No; they're always that way. When he proposed, he just held out a diamond ring and said, 'Eh?' and she looked at it and said, 'Uhhuh.'"

#### Compliment Returned

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"What an excellent judge," quickly replied the woman, who chanced to overhear the compliment paid her.

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- 2 1/2 } Medium
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- 3 1/2 }
- 4 } Medium
- 4 1/2 } Hard
- 5 } Hard
- 5 1/2 }

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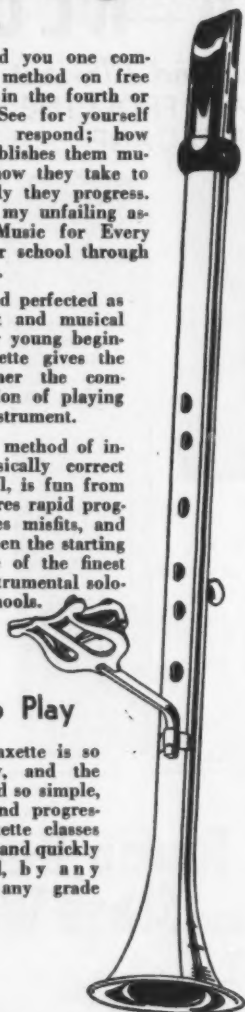
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## Your Trombone Questions Answered

Wm. F. Raymond, 14th Inf., Ft. Davis, C. Z.

**Question:** When I play I have trouble with the air leaking from the sides of my mouth. My teeth protrude out in the front and I wondered if I have the proper mouthpiece. Can you tell me what causes this "flx" sound of air, and what I can do to stop it? I have a ——— mouthpiece and have been thinking of buying a ———. What do you think of them? My tonguing is none too brilliant, no sparkle, and I wondered if my present mouthpiece isn't too deep.—Murry Price, 27 Delaware Ave., Falconer, N. Y.

**Answer:** Since I cannot see you personally to determine the cause of your troubles I can but guess at this cause, and from what you say regarding your teeth and the "flx" which you have, I am almost certain that the cause of all your troubles lies in an improper method of articulation and improper breathing.

The fact that you have protruding teeth would preclude your using a lip formation which STRETCHED the lips across the teeth. In the Sept. issue of *THE SCHOOL MUSICIAN* I gave in complete detail the method of articulation which I use and teach. It may differ slightly from some methods but I use and teach it because for more than thirty years it has given me all that one could wish in articulation. I would advise you to write to *THE SCHOOL MUSICIAN* for this Sept. '38 issue of the journal and study the method defined carefully. But here is some trouble that you're going to encounter: If you have reached the stage in development when you are able to play Pryor's "Blue Bells" it is going to be extremely difficult for you to change from old habits to new ones.

Regarding mouthpieces, the depth of the cup affects the size and quality of the tone, but should not in any way affect your tonguing. The special mouthpieces you mention might not help you at all unless they were made to fit your particular case. If you are really serious about your development you ought to make it a point to visit one of these makers and have a mouthpiece designed for you on the spot.

There is a lot of psychology connected with mouthpieces, and it is possible that

this psychology is bothering you. Not so long ago I had a friend of mine who plays trombone in one of the leading bands of America look at two mouthpieces that I had. The only difference whatsoever between the two mouthpieces was the outside shape. The cup, rim, throat and shank were perfect duplicates, yet this old trombonist chose one over the other because of a seemingly larger tone on the one of his choice.

Regarding the positions for pedal B $\flat$ , A and G, you are playing them correctly. There are no secondary positions for these notes. If you have trouble getting the pedal notes, play them an octave higher. You'll lose nothing from a musical point, and your judges will give you credit for good sense.

I thought it would be of interest to you to know what the members of a military band do for amusement; and since I have the "fishingest" outfit on the Isthmus I'm showing you a snap of one afternoon's catch.

The native meaning for Panama is "abundant fish"; and this place is certainly not mis-named. From the Gatun spillway, in which these fish were caught, the fightingest Tarpons in the world abound. The Tarpon reaches the size of men and it sometimes requires hours to land him. The irony of the sport is that just as you have him beaten and near the bank, he'll give one more desperate lunge, straighten out your hook, flop his tail at you and scurry away in contempt.

Fishing is not the only thing we do, however. The Band has a golf team that generally points the way in Regimental competition. The policy governing the Band is that "all work and no play makes Jack a dull boy". We have nothing but musical duties to perform and these duties are always over by 11:30 A. M. In the afternoon the boys scatter to fish, swim, tennis, baseball, golf or hunt.

We have a winning combination because the team idea is always predominant. "All for one, and one for all." Try to beat an idea like that!

**Question:** Is there any military regula-

Your correspondent is third from the left, not counting the fish.





tion which requires the basses and trombones to be in the first two ranks? Do you think the judges of a military band contest would be unconsciously prejudiced if we put clarinets in the first two ranks and the trombones and basses in the rear? Douglas Aberle, Polytechnic High School, San Francisco, Calif.

**Answer:** There is no military regulation which requires us to place an instrument in any particular place.

I think the idea of placing the trombones in the front rank originated in the thought that the slides might encounter trouble if placed behind another instrument.

In almost twenty-seven years of military service I have NEVER seen the trombones in any other place than the front rank. I am speaking now of the American Army. I understand that one or two American Army bandleaders have used a different formation at times, but the formation was an effort at compensation for lack of sufficient members in the band and was not the result of a desire to create a different effect.

I have seen an English Guard band arranged in helter-skelter formation such as a flute beside a double B bass in the front rank. I thought at the time that the idea was to force the bass to play softly enough to hear the flute and thus contribute to an organ effect; but I think it an erroneous idea that a regimental band playing on the reviewing field should sound like an organ. Rhythm is the paramount factor to be maintained in a marching band; and we need plenty of trumpets, trombones, basses and bass drum.

You must have a definite object in arranging your band in any other than the established formation, and I believe that if I were you, before the contests started, I would advise the judges of the object you expected to obtain. If what you had striven for proved more effective than the formation established by custom, I don't believe the judges would be prejudiced. The results would have to be definitely better, however, or else your effort would react unfavorably.

From your letter I gather that you are going to march in competition. In this case your balanced brass would be more effective than an organ-like combination dominated by reeds. Mars, you know, likes screaming trumpets and clashing cymbals. Can you imagine his sitting down to enjoy an organ concert? Perhaps it would be a better thing for the world if he did.

If I were a judge and you did something out of the ordinary, I'd be governed solely by the musical and marching effect produced. If such effect were superior to the old order of things, I certainly wouldn't hesitate to give you high credit for your courage in deviating from the rut established by custom.

**Question:** On page 8 of "The Trombone and its Player" reference is made to a publication entitled "Voice Production in Singing and Speaking" by Wesley Mills. I would appreciate it if you could advise me where I can obtain a copy of this book.—Floyd H. Bloomstran, Jamestown, N. Y.

**Answer:** Lippincott & Co., Philadelphia, Pa. Price \$3.00.

**Biggs:** "Did you see much poverty in Europe?"

**Griggs:** "A great deal. In fact, I brought some home with me."  
—Glenville Torch

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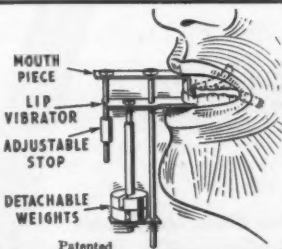
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Due to the fact that our first question is of such a personal nature and deals with such a prevalent and universal problem, I have deliberately omitted the initials and the town of the writer lest it should, by calling the attention of his fellow students to what is undoubtedly his greatest handicap, defeat its own purpose.

**Question:** I have played the cornet in my high school band for the past three years. I am now on the first chair and am expected to play solos. I have been playing the cornet for a total of six years and my bandmaster feels that I do a very capable job in the band. I can easily handle all the playing required in the band. However, when I attempt to play a solo it invariably ends in disaster. I get so nervous and have such a severe attack of "stage fright" that I am afraid to play even the simplest of solos in front of an audience. It has come to the point that I have become very much discouraged and I find it more and more difficult to face an audience. Is there a remedy? I would be most grateful if you could help me.

**Answer:** I can certainly sympathize with you. The question of proper stage presence and nervousness is a problem that must be met and solved by every soloist. There are a number of reasons which may have a direct bearing on your problem. Nervousness on the part of a great number of performers is due directly to the wrong mental attitude. The best means of combating this wrong attitude is to be absolutely sure of one's solo. With a thoroughly developed technique and a well mastered solo, there is no reason for stage fright provided that the soloist has an adequate accompaniment and is using an instrument that is free from any defects which would seriously hamper a good rendition of the solo. For a clean cut, technical performance the valves must be working perfectly and surely. Make certain that there is a minimum leakage of air from the slides and valves, and none from the water keys. An instrument that leaks air badly is bound to make the performer work harder and consequently tire more easily, with a consequent bad reaction on the nervous system. After applying the afore-mentioned principles in your own particular case and remedying your weakness, I would stress the fact that you should make as many public appearances as you possibly can. When all is said and done, the best solution of your problem remains with you. Do not be unnerved by the feeling of tenseness which is always present just before you are scheduled to play your solo. Speaking from personal experience and from discussions which I have had with our leading soloists, I would say that practically every artist, because of the desire to give the best possible performance, has an emotional reaction which disappears as soon as the actual performance begins.

**Question:** Our son, now age fourteen, was stricken at the early part of last year with an attack of pneumonia. He made a splendid recovery and seems to be in perfect health. However, for the past number of months he has been asking us to buy him a trumpet as he wishes to play in his school band and orchestra. We

want him to have his wish, yet we hesitate to do anything which may prove detrimental to his physical well-being. What would you advise?—A. M., Brooklyn, New York.

**Answer:** This is a question that is asked quite frequently. Competent performers on brass instruments never blow so strenuously as to subject themselves to harmful results. Systematic training of your boy under the guidance of a competent teacher would enable him to produce all the tones of which the instrument is capable with a minimum of effort. At the present time, among my own students, I have a woman who is studying the cornet because her physician advised it as a means of strengthening her lungs. Through proper study and correct guidance, the cornetists' breathing mechanism, the strength of the diaphragmatic muscles, and a large lung capacity are all developed to the fullest extent possible with a corresponding development in the general physical health of the individual.

**Question:** I have played the cornet for approximately eight years and have been successful in winning recognition as a soloist. In my repertoire there are the major portion of the well-known solos, including those of Clarke, Bellstedt, Goldman, etc. It is my intention to spend the summer vacation in serious study and I wonder if you would kindly give me a short list of musically worthwhile solos. I am anxious to add new material to my repertoire.—W. B., White Plains.

**Answer:** I am delighted to be able to suggest a number of virtuoso solos that I have found to be well worthwhile studying. The following are musically outstanding and present a tremendous appeal to the student and teacher alike.

"Concert Fantasia" by G. Corda, Pub. Cundy Bettony Co. of Boston, Mass.

"Slavische Fantasy" by Hoehne, Pub. by Bote and Bock of Berlin, Germany. Can be procured through G. Schirmer, New York.

"Hungarian Fantasy" by Vincent Bach, Pub. by Vincent Bach, Inc., 622½ East 216th St., New York City.

If in the next two months you find it possible to add the above mentioned solos to your repertoire you will have enjoyed a most fruitful summer.

Now in my last column before the school vacation, I want to wish all the readers of *THE SCHOOL MUSICIAN* a most enjoyable summer. Those of you who feel that your progress must continue during your vacation period, take your instrument with you and use every available opportunity to play out of doors. You will be astounded at the results produced. Free from the confines and flattering acoustics of a studio or an auditorium, you may find that your playing may not sound up to par and you may feel that your ears are playing tricks on you. Don't let it disconcert you. Correct the little defects which you are bound to hear so clearly in the open. Pay close attention to your intonation, tone, tonguing, etc., and I am certain that when you return to the confines of the studio and auditorium that the improvement in your playing resulting from an improved technique, an improved embouchure, and from a keener sense of hearing will be most gratifying.



## Know Your Saxophone

Conducted by Cecil Leeson

Address questions to The SCHOOL MUSICIAN, 230 No. Mich. Ave., Chicago

With this month's issue of The SCHOOL MUSICIAN the season draws to a close. Your columnist has been obliged to compose his material under all sorts of circumstances as he has played since the latter part of November a total of seventy-six concerts ranging from high schools and colleges to an engagement with the New York Philharmonic Symphony. All of this has necessitated thousands of miles of travel.

In a short time the summer camps will open and it will be the writer's privilege to again be instructor of saxophone at the National Music Camp at Interlochen for the third consecutive year. We have a brief pause as it were between two different varieties of seasonal activity which presents an opportunity to indulge in a little reflection on the changing status of the saxophone's concert repertoire.

One of our instrument's great handicaps has been a lack of suitable literature. Of course, there were a lot of compositions for saxophone, but in general they were so inferior in quality that it was necessary to play transcriptions almost exclusively. Now transcriptions are often most excellent and they do offer an opportunity of choosing music for transcribing, whose effectiveness is already proven. However, no instrument can have a lasting success based exclusively on transcriptions, so it gives the writer considerable pleasure to mention a few of the composers whose merit is outstanding, and who have either finished big works for the saxophone or who have them well under way.

From 1934 to 1937 the writer had as accompanist the composer-pianist, Paul

Creston. In 1935 Mr. Creston wrote a Suite for E flat Saxophone and Piano, which was published in 1938 by New Music Quarterly. A recording was also released by New Music Quarterly Recordings at about the same time. Mr. Creston has since won a Guggenheim Fellowship in Composition, which was renewed again this year. His compositions have been played recently by the Pittsburgh and Rochester Symphonies, and by Howard Barlow and the Concert Orchestra of the Columbia Broadcasting Company. He has just started a Sonata for Saxophone and Piano, which is so exciting that your columnist can scarcely wait for the end of the summer, at which time the completed composition is promised.

About a year and a half ago while in Chicago, the writer met through a mutual friend, a young composer named Bernard Brindel. This and subsequent meetings in Chicago and New York resulted in a lovely "Autumnal Meditation" (now published by Sprague-Coleman, 66 W. 55th Street, New York City), and a Suite for E flat Saxophone and Piano in four movements. Mr. Brindel is now working on a Concerto for Saxophone and Orchestra, the advance sketches of which have proven to be most excellent. This young man is not nearly as well known as his talents deserve, but these works should enhance his reputation considerably.

The first sonata ever to be written for Alto Saxophone and Piano (as far as this writer can ascertain) has just been completed by the distinguished Edvard Moritz, who has recently come to these shores. It is in four movements and is hauntingly tender in mood. Of Mr. Moritz, Ludwig Lewisohn, the famous novelist, recently wrote: "The other day in an article in the New Republic Bruce Bliven thanked Hitler for the eminent men he had given us and so, among others, for the musicians Arnold Schoenberg and Edvard Moritz. Now Edvard Moritz is a composer and conductor of the highest type. He has several of the marks of that type, immense fertility, and immense wealth of melodic inspiration. He is not dry or unduly cerebral, as the greatest composers have not been. His orchestral works are many. His songs reach the number of 150. It is not too much to say that in the best of these songs the tradition of the German Lied reaches its culmination."

Anton Bilotti, pianist-composer, and pupil of De Pachman, Busoni, and Godowsky, is represented by a short four-movement Sonatina, which can best be described as refreshing, and is completing as well, a Poem in bravura style. Both of these works are to be orchestrated.

Space will not permit more to be mentioned at this writing. Each composer has a style widely differing from the others, which augurs well for the variety and interest of the programs to be built from their works. Players of the saxophone owe these men a debt which can best be discharged by the purchase of their works as they are issued from time to time by publishers.

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**Question:** My B $\flat$  clarinet is very sharp. I play in our high school band and it is necessary for me to pull out my barrel joint quite a bit in order to tune to the rest of the clarinets. However, when I do this I notice that my throat tones B $\flat$ , A, and A $\flat$  become quite flat. Can you advise me as to how I can remedy this?—*B. D., Grand Rapids, Mich.*

**Answer:** I would suggest that you obtain a slightly longer barrel joint. This will make your instrument a little lower in pitch. At the same time your throat tones will not be quite as low although they may be slightly lower than correct pitch. Nevertheless the all around result should be one of improvement. The reason for the difference is the lessening of the air gap caused by pulling the barrel joint. This air gap is one of the chief reasons for the flatness of your throat tones.

**Question:** We have formed a clarinet quartet with some of the members of our high school band. We have the following instrumentation: 2 B $\flat$  clarinets, alto and bass clarinet. It would help us if you would tell me the correct seating arrangement for a quartet of this type. I would also appreciate it if you would tell me the best way to release a tone when all members of the quartet are expected to release together. We have no trouble getting a fair attack but we have been criticized very much on the release.—*F. S., Nashville, Tenn.*

**Answer:** The seating arrangement that the Warmelin Clarinet Quartet used was as follows: first, the 1st B $\flat$  clarinet, next the alto clarinet, then the bass, and next the 2nd B $\flat$  clarinet. The stands should be set up in a sort of V formation with the alto and bass at the point of the V and the two B $\flat$  clarinets on the outside almost (but not entirely) facing each other. There are other possible arrangements also, but in my experience I have found this to be the best.

In regards to your second question, the tongue should be used for a definite release as much as it is used in the attack. When ready to release the tone the tip of the tongue should be placed against the tip of the reed. Then it is up to the group to listen to each other so that the release is made at the right time.

**Question:** I would like your advice concerning staccato, and the best manner of producing it. I have played clarinet about 5 years. What would you advise? I would also like to know about glass mouthpieces. Do you think they are better and would you recommend them?—*L. C., Girard, Ohio.*

**Answer:** The staccato is produced by placing the tip of the tongue on the tip of the reed and then drawing the tongue back and blowing at the same time. The duration of the note will depend upon the length of time necessary to bring the tongue back to the reed. The stroke should not be too long as this will slow up the staccato. Practice this slowly at first, gradually increasing your speed. Chromatic scales are excellent for this practice. Make sure that the jaw is kept still while tonguing. The only thing that should move during this operation is the tongue. In my opinion the rubber mouthpiece is

better than the glass mouthpiece. The rubber mouthpiece enables the performer to have better control over the pitch as well as to obtain a better quality of tone.

**Question:** I have gone through the Lazarus Clarinet Method, books 1 and 2. Would you suggest that I take No. 3 now or would it be advisable to take some other method?—*W. D., Kansas City, Mo.*

**Answer:** I would suggest that you take Baerman No. 2 and 3. While working with either book you could also work on the Bona Rhythm book. I am quite sure that you will find these books very helpful.

**Dall Fields, Bassoon**

**Question:** I have trouble with A and B on the fifth line and the first space above the staff, the notes crack and have a tendency to drop an octave, is there any way to correct these notes?—*T. R., Lansing, Mich.*

**Answer:** Sometimes dirt in the S joint or crook will cause the trouble you mention, a reed that has not been properly taken down will also cause the condition, or it might be a leaky pad. Would advise you to take your instrument to your repair man for a check over.

**Gilbert Boerema, Oboe**

**Question:** I have trouble with the intonation of F when I use the fork fingering. Do you advise using the E $\flat$  resonance key while using the fork fingering?—*F. W., Milwaukee, Wis.*

**Answer:** I would use the resonance key only on sustained notes, but using it all the time does not make for clean technique. In this respect it is a bad habit to form by constant use. In most cases this faulty F can be adjusted by changing the cut of the reed facing slightly. If you cut out some of the cane at the back center of the facing of the reed this will keep the forked F steady for pitch and will also make the lower notes speak more easily.

**Question:** Do you advise the use of the double automatic octave as being better than the single octave keys?—*G. S., Buffalo, N. Y.*

**Answer:** I personally do not care for the double automatic octave keys. The mechanism is slightly more complicated and needs more care for adjustments than the single octave key. This of course makes the single octave more fool proof and always sure fire.

**Roy Knauss, Flute**

**Question:** Please let me know the trill fingering from high A to B natural in the third octave.—*M. R., Sioux City, Ia.*

**Answer:** Everything in the left hand is closed, and shake with the first and third fingers of the right hand.

**Question:** Could you please tell me which F $\sharp$  to use for the repetition of E-F $\sharp$ -F natural in rapid triplets on all three registers. Also could you please give me the trill fingering from high A to B five times above staff?—*J. C., Toronto, Ont.*

**Answer:** It is entirely a matter of individual preference. This passage is of equal difficulty with either the second or third finger.

Your second question has been answered in the answer to M. R.'s question.



## Let Me Answer Your Questions on the Flute

Send Them to Rex Elton Fair, 306 S. Wabash Ave., Chicago

**Question:** I have been asked by the music director of our church to arrange some music for flute, oboe and two clarinets. Could you advise me as to the range of these instruments, same to be played by young players? Also should the music be written for C or E flat flutes, B flat or A clarinets?—C. D. M., York, Nebr.

**Answer:** Write for flutes in C, range from low D (middle D on the piano) to the second G (possibly A) above the staff; oboe in C, range from first B below the staff to C above; clarinets in B flat, range from E below the staff to not higher than C or D above. Avoid too difficult keys. Write flute parts in C, F, B flat or G if possible, and so keep all instruments in fairly easy keys.

**Question:** I was recently told that I could have an extra headjoint made for my C piccolo, one that would put it in D flat for use in the band. What would you advise?—F. B., Salt Lake City, Utah.

**Answer:** It is possible to have a headjoint made that would make the A on your C piccolo sound A sharp, alla D flat. However, none of the other tones would sound exactly a half step higher which means that your instrument would be so badly out of tune that it could not be successfully used.

**Question:** I have an old Meyer System flute that I have been playing for thirty years, that is, since fifteen years of age. I have been told that I could, within a few months, play better on a Boehm System than on the Meyer. Would you advise me to make this change?—R. B. Brooklyn, N. Y.

**Answer:** If you have an hour each day that might be set aside for serious practice, and can go to some first class flute instructor, I should say that within a few months you can play as much on the Boehm as on the Meyer. Within a few years you will surely be happy because of having made the change.

**Question:** Will you kindly give me some information concerning the vibrato? When I studied the flute I was told that the vibrato was strictly forbidden but now every solo flutist I hear seems to be using it. How is it produced and are there any restrictions as to when it should or should not be used?—W. J. S., Adams, Minn.

**Answer:** "Vibrato or no vibrato" is quite a question, but it is as you have suggested, not the question that it used to be. That the vibrato was frowned upon when you were studying the flute is readily understood. Fact is, it is scorned and even made fun of by some flutists even today. However, there is an old saying that "the proof of the pudding lies in the tasting of it". Some cooks make fine pudding while others do not. I mean by that that there can be no disputing the fact that such artists as Barrere, Lieurant, Kinkaid, and others that are nationally and internationally recognized as numbering among the world's greatest flutists, are using the vibrato. If that kind of a tone is so pleasing to our greatest conductors, and most exacting music critics, then who is there who can reasonably say it is wrong? Personally, I have on many, many

occasions, played recitals lasting an hour or longer. Numbered among my audiences were musicians and non-musicians, but I have yet to see anyone leaving the concert before the last number had been rendered. I do not believe that one could hold the attention of such a group if he did not add the extra warmth of tone such as the vibrato will give it. A string player could not do it so why expect it of the flutist? Some will argue that the clarinetist and oboist do not use it, so why the flutist? Of the clarinetist and oboist, this is true but for the simple reason that these instruments seem to contain enough natural vibrato to lend charm and beauty and warmth to their tone without resorting to an artificial means of producing it. Certain numbers such as Scenes from Orpheus, Berceuse from Jocelyn, certain slow passages from Handel and Bach, do not call for any vibrato, or if any, very little, while other numbers such as the forte passages from the Chopin Nocturne, Danse Arabe by Barton and many many others certainly seem to call for it.

Now as to the means of production. Some flutists contend that it is produced from the diaphragm, others from the throat. Tone production is a kind of a sensational something that can hardly be described, or prescribed, one to another. If you were to ask any one what pumpkin pie tastes like, he would probably reply that he did not know but that it was very good. So it is with tone. Anyone is happy when he produces a quality of tone that pleases him, whether in voice, violin, piano, flute or what not. Even so, it seems impossible for the performer to explain exactly how it is done. One thing is sure however, and that is that we as flutists, must avoid a vibrato tone, that if photographed, would look like this:

Rather it should look like this:

The first is a decided wave in pitch, the other is merely a succession of rapid impulses of tone as though the air column which produces the tone had been cut into tiny short waves.

In teaching the vibrato I find that the better method is to have the student whistle a tone between his lips. Let him whistle in groups of eighth notes at first, all tones to be on the same note. Let the notes be whistled faster and faster until sixteenth notes are being whistled, then thirty seconds and so forth until he has broken into a very fast succession of continued impulses. When the limit of speed has been reached, let the student break into some little melody with it. After practicing this for some time he will be surprised to find that he can do the very same thing on his flute. It is good to start around the middle register of the instrument. All this is done very much in the same fashion as drummers are taught to do on a leather pad with their cheery little da da ma ma da da ma ma and so forth. I wish that all of you who wish to develop this sort of vibrato would try all that I have suggested here, and

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then let me know something of the degree of your success. I've never had occasion to write it out before, and it will be most interesting to me to hear of some of the results.

**Question:** I am using your Flute Methods in all my flute classes and would like to ask if you recommend using all the studies in successive order as written or do you have the student working on parts of different studies at the same time, as one lesson? Also what solos or other studies would you recommend to go with your second book?—L. B., Auburn, Alabama.

**Answer:** Book I is written to be studied from cover to cover just as written. No supplements necessary, but I do find that the student appreciates an occasional solo with piano accompaniment, and there are but three such solos in the Book I. Book II has been arranged and compiled as stepping stones to regular band and orchestra parts, also such solos and other studies that the teacher might recommend. As supplements to the Book II, I would suggest Studies by Kohler, Books I, II and III. As solos, Andalous by Pessard, Nightingale by Donjon, Concertos in D and G Major by Mozart, 1st and 2nd book of Sonatas by Handel, 1st and 2nd book of Sonatas by Bach, and any of the solos that might be pleasing to the student as found in The Pleasures of Pan, Books I, II and III published by Cundy Bettoney Co., Boston.

**Question:** At the regional contest held at Plainview, Texas, April 7th, I played Papillon by Kohler, winning only 3rd place because I did not have my music memorized. I was given another choice, Andante by Faure. Do you think it would have been better for me had I played the easier number?—W. F., Pampa, Texas.

**Answer:** It is always well to remain within our technical possibilities in choosing numbers for public appearances, whether contests or otherwise. Since next year will be your third year, I would suggest that you make a choice of one of these numbers. Nightingale by Donjon, Andante from D minor Concerto by Mollque, Badinage and Polonaise by Bach, or possibly one movement from the Mozart D Major Concerto. Your choice must of course be regulated by the National list.

**Question:** I am now playing the C flute but anxious to take up the piccolo. Could you offer any suggestions that might help me? Also I am enclosing a self addressed stamped envelope and if you will send me one of your famous finger charts I will be very grateful to you.—M. J. B., Independence, Iowa.

**Answer:** For helpful suggestions on the piccolo, see the last three back numbers of The SCHOOL MUSICIAN. Look these up for they contain much advice. The C piccolo is most acceptable in the band. If no C piccolo part, as is the case in many of the marches, you can play off the flute part. There has been such a demand for the finger charts that we are temporarily out of them. However you shall be remembered as soon as we can get some more printed.

**Question:** I have always had trouble in getting a good high F sharp on my flute but your Question and Answer Column has solved my problem. Thank you so much Mr. Fair. Also I would appreciate one of your finger charts.—J. W., Powell, Wyoming.

**Answer:** Thank you Jane, for your nice letter. I'm always happy to know that I have helped someone with their flute problems. The chart will be sent you just as soon as the new ones come off the press.

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# SCHOOL DANCE BANDS

## It's That Time of Year

By Helen F. Willard

Once more that time of the year has rolled around when housewives take out the rugs and clean up the whole place so that it will have a fresh start after a long, hard winter of use. So in keeping with the season, you dance bands, let's have a house-cleaning and dust off your edges and clean up your corners for the best dancing season of the year. You'll play better, and they'll dance better when you come forth at the first vacation party with a brushed and polished band.

By this time your music is in fairly poor condition. Because of wear and tear of rehearsals and actual performances, edges are frayed and corners torn off, and in many cases, whole pages are missing. Even with the best of care, music gives out too soon. Music is valuable and should be treated as such.

Most high school dance bands are homeless, that is, they are without a room of their own in which to store instruments, practice regularly, or keep music. However, everyone can be responsible for his own instrument, the orchestra can practice anywhere, but the poor music suffers the fate of having to be carted here and there, tossed into a corner or occasionally a rack where it becomes tattered and wrinkled beyond use. This being the case, it is imperative to see that your music has a permanent place, at least a solid shelving system which can be moved from one location to another in order to have it organized and at your finger-tips.

Every orchestra should have a filing cabinet so that music can be placed in an orderly fashion, catalogued, and mended as the damages appear. The life of your music will be prolonged fourfold and the time you save looking for a tenor sax part or second trombone copy can be used very profitably in practice. You, conductor, appoint one of your most reliable members as keeper of the sheet music. Work out a good filing system of your own, if you wish, or pattern one after the system which your high school band director is now using. If you have a large repertoire, I would advise that you adopt the numerical system which is practiced by the better dance orchestras. As each piece is added, to the list of playables, it receives a number in succession (33, 34, 35, etc.). Rather than to keep an ever growing list of songs, the "keeper of the sheets", as he is frequently called, segregates the pieces as to type. In a notebook of some sort, he classifies them in sections called, Waltzes, Blues, Killers, Sweeties, Novelties, Jammers, Foxes, etc. Although these are not in numerical order in the catalogue, variety selections are simplified. And in spite of the fact that No. 4 may be listed next to 28 there will be no mix-up. Every instrumental part of an entire score will bear the same number so that all that will be necessary for the conductor to do is to say, "Let's take 41, now" and the player thumbs through his music and slides that particular one out.

In this system, the entire number is not

kept together, but is grouped according to instrument. That means that the alto clarinet part of "Tiger Rag" and every other number are all together and are filed in its particular pigeon-hole. When a new piece is added to your list, the music keeper simply numbers it, separates it as to instrument and distributes it in the proper shelves where each player has his music. This is by far the simplest and most satisfactory way of keeping your music.

When you are building your file, make a compartment for a roll of gummed paper and scissors. Mending and reinforcing at the time of the damage will save a lot of grief.

Shelving is not enough. For handling and traveling purposes you need folios for your music. If you can't afford to buy them, make them,—it is very easy. Get some heavy, strong, black cardboard and cut into pieces of 10 x 12½ inches, binding three edges, the two short and one long. The other edge is fastened to the second side by means of strong black muslin. This strip of fabric is 3½ inches wide and 14½ inches long. One-half inch on either side is glued to the unbound edges of the two cardboards, and the ends of the strip are folded over on the inside and glued to make it more secure. This folio is limp but when you have a stack of music in it which is 2 or 3 inches thick, the flexibility of the back makes it adaptable to any size of music.

If you don't have decorative stands and are using the wire music stands, these folios will form an attractive cover to your rack of music. Uniformity lends neatness.

Another means of making wire stands more attractive is to take an oblong piece of velvet or satin which will fit the size of your rack when it is extended, paint your name or insignia on it, tack the material on to a quarter-round of the correct length and hook it over the back of your rack. Colored rayon fringe sewed across the bottom will brighten this banner up and will make it hang better.

Besides checking up on your music and brightening up your music stands, it will be a wise move to have your instrument gone over. Your horn requires the same care as your teeth—a thorough examination twice a year. Take it to a good repair man and have your valves checked, dents straightened, pads replaced. To get the best out of your instrument, it must be in its best condition.

The playing of the entire orchestra may be in the throes of that seasonal fever and could use a strong dose of sulphur and molasses. So take yourselves a vacation while your instruments are in the shops and forget about your music. Then in a week when you come back, you will be amazed at your own eagerness and the pep with which you are playing. Your dancers, too, will notice it and swing along with your cleaned-up band.

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## A. B. A. FORUM

### News of the American Bandmasters Association By Peter Buys, President

May 20, 1939.

I attended a meeting in Washington with the representatives of the U. S. Army and Navy Bandsmen's Association (of which our Howard Bronson is President) at the office of General Gasser, Assistant Chief of Staff of the U. S. Army.

As you know, a resolution was passed at our convention to support the bills for improvement of the Army bands. The furtherance of these bills was accepted by our members as one of the principal objectives of the A. B. A.

The General made it understood that as far as the General Staff is concerned, there is no intention on their part to support any of the bills. It is his opinion that the Army is satisfied with its bands as they are today. West Point teaches its students practically all the different items that are apt, at one time or another, to come under the supervision of the graduate officer and which he has to command in the future. I say *all*, but MUSIC is one exception, since the bands come under his command sooner or later. We can take it for granted that these graduates, with a few exceptions, do not know anything about music and that holds good from the newly-made lieutenant to the oldest general.

It is beyond me why these officers

should not be eager to be relieved of a responsibility which is thrust upon them for which they have had practically no preparation. The bill that the Congress has before it now would eliminate this. On May 23rd there will be another hearing in Washington on these subjects, and as I am only 70 miles away I expect to attend. The Bandmasters have become convinced that support for these measures will have to come from quarters other than the General Staff.

By invitation I attended the Pennsylvania Bandmasters' association convention in York, Penna. on May 5th and 6th. It was a very business-like convention during the actual meetings. At all other times a good-fellow spirit prevailed that is hard to beat anywhere.

They proceeded at once to make me an honorary member. That was *before* I was asked to "say my piece." I do not know what they might have done had they waited until after my speech. At any rate, I had my opportunity to assure this organization of our feeling of fellowship and good will, and of our deepest interest in their welfare and our desire to cooperate in the general interest of better bands.

Again by invitation, I attended the opening session of the Bi-annual conven-

tion of the National Federation of music clubs now going on in Baltimore, Md. My talk contained a very brief summary of our activities, assurance of our desire to cooperate in any phase of musical endeavor, in particular such things as might be of interest to the bands in America, our best wishes for a successful convention and my personal welcome to Maryland.

When addressing the U. S. Army and Navy Bandsmen's Association at their convention which is to be held in New York May 26th, 27th and 28th, I plan again to emphasize our desire to cooperate with them in their undertakings.

While there I hope to assemble a committee of A.B.A. members, and at the World's Fair present the greetings and best wishes of the A.B.A. to the Coldstream Guard Band and any other bands from foreign countries that might be present there at the time.

All my visits have but one thing in mind, and that is to bring assurance to other organizations that we want to work with them and that we are *not* the high-hat, self-sufficient selected group that some outsiders are beginning to think we are. We know that we are not, and it is time that others know it too. If we are selective to some extent in our future membership, it is only to elevate the standard of the bandmaster and thereby the standard of the band.

I am asking Cliff Bainum to include in his bulletin a request for news of the activities of our members so that we will have plenty of news for the fall issues.

### A Typical Town Band of 1909

organization was almost unlimited—once they played "Poet and Peasant", and once when they attempted the storm scene in Wm. Tell, the rendition was so realistic that the entire audience arose as one man and silently, yet disrespectfully, left the building.

Among the many famous members of this organization is one staunch, sturdy, stalwart individual whose smiling countenance you will note in the second row to the right, fourth person, with his E<sub>3</sub> upright alto. Affectionately known as Alto Pete, the demon soloist, he was the

town's pride and at the same time, the terror of the community—God's gift to the musical fraternity—his ability and agility knew no bounds—possessing a solo knowledge of his instrument after taking the two easy lessons, he found that he could "lip'er but he couldn't valve'er".

Please return the news clipping for some day when I hold my grandchildren on my knee (both knees) I want to prove to them that their grandfather was once a famous man.—From Lynn Sams, *Rogue of Elkhardt*.



Reminiscent of "Silver Cornet Band" days is this old cut of the Clarion, Iowa, boys of 1909. About that time, a Town Band was as essential to community pride and self-respect as was its fire department and no smart town was complete without one. This picture was taken in the home town Methodist church where the band was giving a concert. They also played many out-of-town engagements, including some lyceum work. Small town bands like this are definitely returning to American folk life.

Engraving Courtesy Wright County Monitor, Clarion, Iowa



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**100 RECONDITIONED** trumpets, trombones, clarinets, baritones, violins, all prices, all makes. Fine repairing. Distributors, Conn, Pan-American, Cavalier, Gibson, Leedy. Write for listings. Ritter Music Co., 46 Auburn Ave., Atlanta, Ga.

**FOR SALE**—Betoney bass clarinet, good condition, \$110. Also Selmer tenor sax, \$65, C.O.D., 3 days' trial. Musician, 619 Cottage Row, Sycamore, Ill.

This department was established for the benefit of bandmasters, directors, students and individuals having used instruments, uniforms, etc., to sell or exchange. For this purpose we maintain the extremely low rate of 25 words for \$1—5c for each additional word.

Wholesalers, jobbers, and retailers who wish to take advantage of the valuable coverage this bargain counter offers, may do so at the following rate, which is effective immediately—60 words for \$5—5c for each additional word. This will apply to those classed as **COMMERCIAL**.

To those classed as **NON-COMMERCIAL** the old rate will apply. In either case, cash must accompany order.

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**CONN DOUBLE-BELL** euphonium. Heckel model bassoon. Buffet bass clarinet. Pleyel chromatic harp. Percy Gatz, 876 West 180 St., New York City.

**TENOR SAXOPHONE**, with Deluxe case, new, brass gold lacquer, New Yorker, by Selmer, \$78. No trade-in. Frank Kral Music House, 5819 Cermak Rd., Cicero, Ill.

**CYMBALS**—We have the finest genuine imported Constantinople Zildjian Turkish cymbals. Excellent for brass band. Royal Music Instrument Co., 2196 Third Ave., New York City.

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**FOR SALE**—Deagan No. 870 three and one-half octave xylophone, with carrying box. Excellent condition. Cheap. Eugene Wilhelm, 608 Sycamore, Belleville, Ill.

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**OBOE REEDS**—Handmade by oboe reed specialist. French lay, Paris Conservatory measurements. Price, 85c; 3 for \$2.40. Also cane, tubes, accessories. Write for price. Joseph Ruth, 3410 N. Ridgeway Ave., Chicago, Ill.

The **SCHOOL MUSICIAN** does not knowingly accept for publication any advertisements that misrepresent merchandise or service. If you know of any such misrepresentations we would appreciate your reporting them direct to the Adv. Dept. of this magazine.

**LITKE BASSOON REEDS**, all handmade, wonderful tone. 3 reeds, \$2.50; or 6, \$4. Also for sale, bassoons. F. Litke, 61-14 84th St., Elmhurst, L. I., New York.

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## TWIRLING

**ATTENTION, DRUM MAJORS**—America's foremost teacher and coach, Major Booth, 24 years professional world's champion, now forming his summer courses at Chicago, Illinois. Classes and individual instructions for both beginners and advanced twirlers. Small tuition includes rooms with or without bath, also dormitory in refined residence on shore of beautiful Lake Michigan. Recreational tours of city, swimming, etc. Parents and teachers are welcome to attend and may take advantage of same residential rates. Major Booth, 1418 Lake Shore Drive, Chicago, Ill.

**FOR TWIRLING CLASSES** use the new sensational Ludwig & Ludwig "TWIRLO" baton, balanced, all metal shaft, all-white rubber ball and tip. Very strong and durable. Lengths 28 inch and 30 inch. Guaranteed by World's largest makers. Only \$2.50 each. Free circular. Ludwig & Ludwig, Inc., 1611 No. Wolcott, Chicago, Ill.

**LIGHTED BATONS**—Before the football season next fall, equip your twirlers with the new switch operated, lighted baton. Write for circular. Box 583, Elkhart, Ind.

**THE BEST TWIRLERS** don't bite on imitations; there is only one rubber ball that screws on, and is interchangeable with the metal ball of same size and weight. A real two-purpose baton, not a makeshift. Four sizes to choose from, all with the Timken Steel chrome shaft. Write for circular or see your dealer. Price \$5.50 with rubber ball only, \$7.50, both balls. "Clark" Speedster Batons, P. O. Box 583, Elkhart, Indiana.

**MAJOR BOOTH** now enrolling students for instruction and coaching in all phases of drum majoring, signal work, twirling and military, preparing students for competitions and exhibitions at our National music festivals and conventions. Special, two weeks intensive class work for \$10 (not including rooms and meals). \$1 to be sent with enrollment. Classes held in Chicago. Major Booth, 1418 Lake Shore Drive, Chicago, Ill.

**TWIRLING BATON**—\$3.95 postpaid, including book. Made of metal, speedy, beautiful, brilliant and strong. Special price in quantities. Specials to schools, all instruments including secondary instruments, tenettes and recorders, etc. Renier Music Co., Dubuque, Ia.

## MUSIC AND ARRANGEMENTS

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**FOR SALE**—About 1500 orchestrations, symphonies, suites, selections, classic and popular, gems, etc. Cost about \$1,500. Sell for \$300. Also Nicolas Gagliano cello and Taylor trunk, \$700. Pedler silver Premiere A clarinet in plush lined Silva-Bet double case, \$45, Conn silver-plated alto sax in case, \$35. Owner retired. Address Wiley P. Swift, DeLand, Fla.



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**MAKE YOUR OWN** arrangements with the Spivak Arranger. Write your own music with the Spivak music writing device, \$1 for both. Spivak, 4511-15th Ave., Brooklyn, N. Y.

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**DRUM MAJOR, MAJORETTE** uniforms, assorted colors, sizes. Flashy. Bargains, \$5.00, shakos, \$5.00. Batons, \$4.00. Band coats, lapel style, blues, blacks, \$2.00. Slightly used, excellent condition. A. F. M. band coats, \$2.50. New caps, latest, all colors, \$1.50. Leaders coats, \$2.50. Free lists. Wallace, 2416 No. Halsted, Chicago.

**FORTY BLUE**, trimmed in white, military uniforms. White Sam Browne belt. White Cap. Make an offer. H. W. High, 224 W. Eighth St., Cincinnati, Ohio

### OILS

**MUSIC SUPERVISORS**—Eliminate sticking valves in your band. Amazing results. Samples free. Revelation oils for trumpets, trombones. At dealer's, 25c. Revelation Co., 1823 Washington St., Boston.

**NU-ACTION-OIL**—Perfect satisfaction, says Del Staigers, famous cornet soloist. Miff Mole, trombonist, Paul Whiteman. Discount on school requisitions. A. Sindlar, 307 W. 79th St., New York.

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### SCHOLARSHIPS

**SCHOLARSHIPS** are being offered to outstanding performers on oboe, bassoon, flute, cello, violin, harp, etc. by Western State Teachers College. Write Dr. Perry, Bowling Green, Ky.

### POLISHING CLOTHS

**OUR POLISHING CLOTHS** work like magic on instruments, batons, uniform buttons, etc. Greaseless, fully guaranteed, 25c each, postpaid Arthur B. Cook, Beckley, W. Va.

### MISCELLANEOUS

**BRASS AND REED PLAYERS**—You can have strong lips, get high tones, read anything, triple tongue. Write for "Free Pointers." Name instrument. Virtuoso Music School, Dept. S6, 400 Linwood Ave., Buffalo, N. Y.

**PHONOGRAPH RECORDS**, thousands, 1897-1937, private collection. Everything vocal, instrumental, especially cornets, trombones. Valuable study helps; send wanted list. Ernest Fox, Santa Barbara, Calif.

**INDIAN RELICS**, beadwork, old glass, dolls, coins, minerals, books, stamps, photos, miniatures, gems, bills, fossils, medals, covers, weapons, prints. Catalog 5c. Indian Museum, North-branch, Kansas.

## CUTS \$1.00

Any cut appearing in the reading columns of **The SCHOOL MUSICIAN** may be purchased for \$1, plus 10 cents in stamps to cover postage. This applies to all cuts published in this or any issue, as far back as Sept., 1938, that it is our privilege to release.

**The School Musician**  
230 N. Michigan Ave. Chicago

## Our Family Album

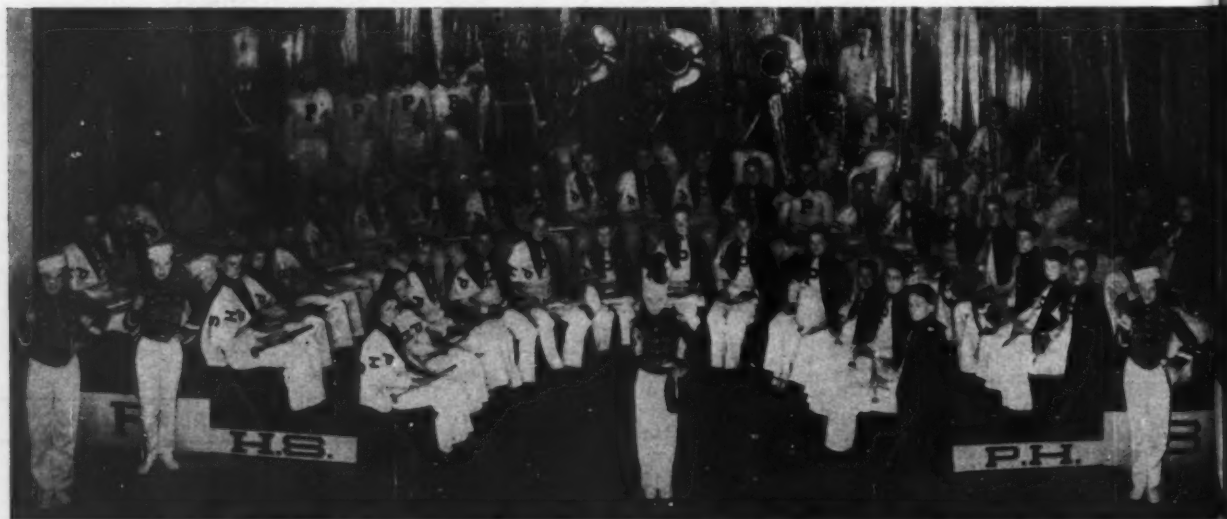
Remember Kempy? Kempy is the subscription girl who used to write you those insistent letters when you got behind with your dues. But Kempy doesn't write subscription letters any more, for, ac-



tually, Kempy isn't Kempy any more. She is Mrs. Harry Godar, if you must know.

But the stain of printer's ink is not easily erased. The plague is often handed down from generation to generation. Here is young Mr. Johnny Godar, age 1, seeking an easy chair in which to spend a quiet hour reading the new issue of his mother's favorite magazine, just arrived.

Johnny is one of our youngest and most enthusiastic readers and one of the late addition to **The SCHOOL MUSICIAN** family of which the staff is exceedingly proud. Come again next September, we'll show you some more of our offspring.



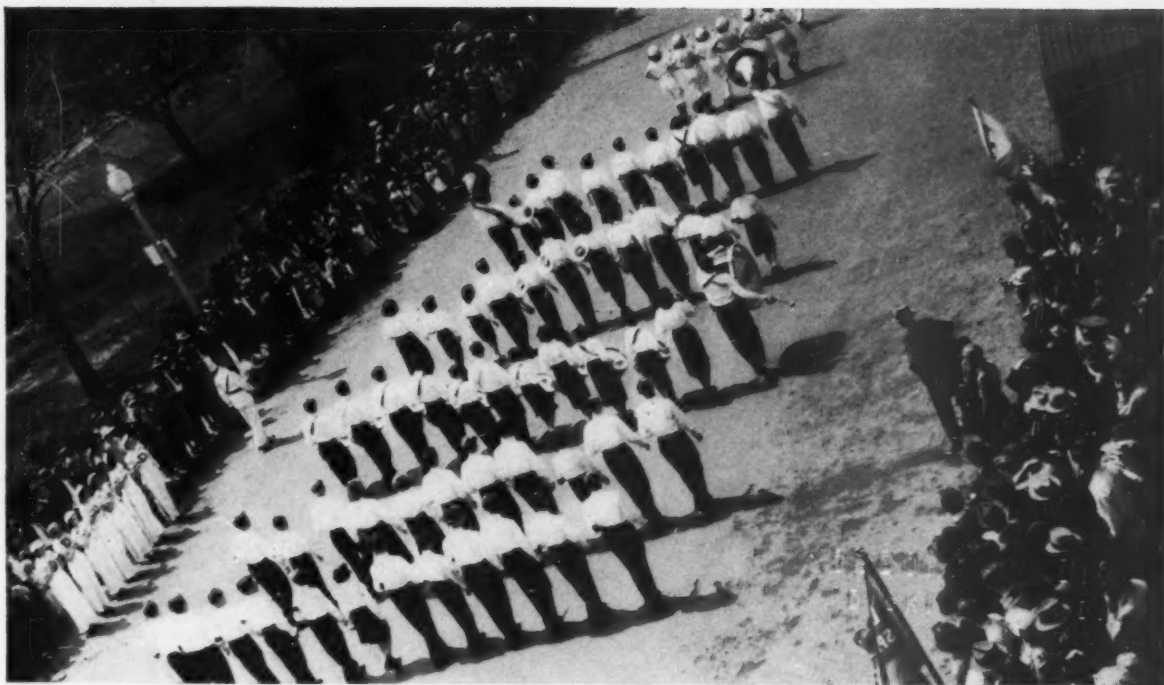
## PAYSAN COLLAPSIBLE BAND ROSTRUM No. 1

Shows a marked improvement in the High School Band of Pittson, Pa. Mr. H. R. Eder, Director.

With a Paysan Rostrum, your Band will look better, work better, sound better. Write for information, to

**PAYSAN MANUFACTURING COMPANY, HEBRON, NEBRASKA**





The Dickinson, North Dakota, high school band, Harold W. Dodd, Director, joins us in saying

# GOOD—BY

## Until September

As school band musicians are tucking away their uniforms in moth-ball preservatives for the summer, and as symphonic orchestrians are folding their music stands and forsaking rehearsal rooms until fall, the editors of *The SCHOOL MUSICIAN* are scampering to the woods where they will remain in silent obscurity until the bell rings in September.

But though, until then, you will never hear a word, those editors will be as busy as little bees, consummating plans already evolved, for the greatest and grandest series of *SCHOOL MUSICIANS* that has ever spanned the September to June publication period. New and wonderful features are in the making. A score of new writers, the neon names of school music, are already clicking their typewriters. And the whole physical presentation is going to be as glorified as a Hollywood movie star. We can hardly wait.

### **Send Your Change of Address**

So, and this applies particularly to school music directors and supervisors, if you are changing jobs, moving from one school to another, if you will have a new mail address in September, don't fail to send that information to *The SCHOOL MUSICIAN* before September 1st. This is not only to assure proper delivery of your magazine but for the benefit of our news columns as well. Send in your change of address. A mis-sent copy is lost to you and expensive to us. We urge all subscribers to notify us immediately.

So long, then, until September. Have a nice vacation,—and don't forget to practice.



# Coprion\* SEAMLESS BELL

## NOW ON CORNETS, TROMBONES, TRUMPETS



*Famous Artists  
Praise the Tone  
and Flexibility*

**T**HE three new models you see above are the only band instruments in the world with seamless *Coprion* bells. Illustrations below show you how and why these new Conns differ from all other band instruments on the market. A seamless bell, as smooth and uniform as though blown from glass, revolutionizes all previous performance standards. Until you try it you cannot possibly imagine the effect. But we can tell you that it gives amazingly greater flexibility, richer tone quality, easier response and that it's absolutely impossible to overblow it or crack a note.

Famous artists were quick to discover the epoch making character of this invention. The Conn 12B trumpet, first to be introduced, won

them from the start and in a few months represented one-third of all Conn trumpet production. A similar enthusiasm greeted the 12B trombone, and now the 12A cornet is meeting exactly the same sort of response.

It takes 8 times as long to make a *Coprion* bell as a conventional one, so the demand is likely to exceed the supply for some time to come. We suggest that you see your Conn dealer as quickly as possible. Or write us for free *Coprion* book.

C. G. CONN, Ltd., 642 Conn Bldg., Elkhart, Ind.



**CONN**  
BAND INSTRUMENTS

\* *Coprion* is an exclusive Conn development. Metal is made in Conn plant by electrolytic process which builds up the structure from pure copper ions in regular conformation.

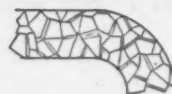


One-piece bell, with seam through complete length of stem and bottom.



Two-piece bell with seam through bell stem and seam where bottom joins bell stem.

Seamless bell of *Coprion*, the first and only seamless bell ever made.



Diagrammatic drawing of cross section of ordinary brass, illustrating how crystal structure is irregular and hodge-podge. Note also how large the crystals are compared with *Coprion* crystals.



Diagrammatic drawing of cross section of *Coprion*, showing how electrolytic process lays down of pure copper side by side in regular conformation and at right angles to surface of the metal.



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